

Value of a Publicity Agent, by Robert Grau

**THE NEW YORK**  
**DRAMATIC**  
**MIRROR**

MARCH  
31  
1915

PRICE  
TEN  
CENTS



NELL SHIPMAN

Drama, Vaudeville and Motion Pictures



White, N. Y.

A very effective triple alliance in "The Peasant Girl"—Mila Trentini, Clifton Crawford and John Charles Thomas. Of course, such a combination has insured a successful Broadway invasion

Beatrice Prentice, who gracefully plays the ingenue role in Sutor's satire on highbrowism, "The Clever Ones"



Hoffel, Chicago



Violet Heming, the very lovely liar in "The Lie." Not that there is any connection, but Miss Heming scored earlier in the season as "The Modern Girl"



As Anna Merkle in "The Song of Songs," Dorothy Donnelly has an emotional role which she plays in her usual capable manner

# IN THE WORLD OF MAKE-BELIEVE



White, N. Y.

A spirited moment in "Hello Broadway" is that in which George M. Cohan and Roszika Dolly lead the chorus in a genuinely old-fashioned cake walk. The costuming in this number—brown and white—is remarkably effective





# THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIII

ESTABLISHED JANUARY 4 1879  
NEW YORK, WEDNESDAY, MARCH 31, 1915

No. 1893

## THE PUBLICITY EXPERT

By ROBERT GRAU

**T**HE present-day publicity expert is fast assuming a position of such vital importance that one may find men and not a few women whose annual honorarium exceeds that of a Cabinet officer. Almost at every turn, and in no field has this fact been so evident as in the amusement calling, though many of the theatrical experts are now firmly entrenched in industrial institutions where their keen perspective as to advertising values has long since caused their former employers to look on in utter amazement.

It must not be forgotten that the theater is the parent of all modern publicity. The great Barnum, as far back as fifty-five years ago, paid \$10,000 a year to his advertisement writer, and men who hold sway in the white-tented field pay to-day more attention to their advertising than to any phase of their operating.

It is significant, too, that the old-time publicity expert is still able to conjure, with little to fear from the rising generation of his calling, despite that modernism and expansion have beckoned the genius. Nevertheless there are few "Tody" Hamiltons, few Louis E. Cookes, and no Edward D. Prices. The latter has for a generation been in demand as the highest salaried publicity man in the amusement field. It was he who started the campaign of full-page advertisements in the big dailies with "The Argyle Case," which ran over two hundred nights at the Criterion Theater.

Immediately, there began a veritable epidemic of big display advertising for half of New York's playhouses, but Price's advertisements were "different" in that every line had "the punch," whereas those of the majority were merely a display of financial waste.

Few of the big successes in theaterdom have been due to unusual advertising, but in almost every instance those that have been "put over" because of large expenditure for publicity were exploited by old-timers who made their impress so emphatic, almost at the very outset, that after the second or third week of a play's run the outlay for advertising assumed normal proportions.

Here we have the very essence of the unusual advertising problem. Let the reader turn his attention to any of the big New York dailies, especially in the amusement columns. Here he will find such sensational successes as "On Trial," "Chin Chin," and "Watch Your Step" utilizing the smallest space for their announcements. The reason for this is as manifest to the public as to the professional; they need no exploitation. Seats are at a premium. It is rare, indeed, that a poor play has been made profitable through sensational advertising, but not a few moderate successes have been saved from the storehouse less by vast expenditure for publicity than by a popular discernment on the part of the expert himself.

One play, "To-day," was so condemned at its premiere by the critics that it was booked for the storehouse at the end of the second week, though it was observed that the audiences liked the play and the box-office recorded a very slight increase for the second week just as the producers were about

to capitulate. Now comes a song publisher—by name Von Tilzer—who had discovered the "punch" existent in "To-day." Immediately he acquired a controlling interest in the play.

Von Tilzer has "put over" many a song hit by a liberal display of printers' ink, starting what was the greatest advertising campaign in the history of the theater. This novice in theatrical management seized upon the condemnatory criticisms meted out to the play as its greatest asset. At once he began to "sink in" the most humiliating of the phrases

### THE THEATER IS THE PARENT OF ALL MODERN PUBLICITY

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**Patience is a requisite in inviting the public interest.**

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the critics coined, reproducing them persistently in his display "ads." Subsequently "To-day" had several companies on tour, all exploited as the play condemned by all the critics. Von Tilzer has already made a fortune on this production.

H. C. Brown, advertising manager of the Victor Talking Machine Company, was a protégé of the late Will A. MacConnell, one of the greatest "ad" writers of all time. Brown has shown by his methods that he believes more in the standard or permanent announcement than the unusual big display "ad," and this is a phase of modern publicity campaigns that will bear the closest scrutiny.

In the amusement field, the full-page "ad" is resorted to mostly in sheer desperation to determine the quicker the fate of a production. As long as

these announcements, costing as high as \$1,000 for a single insertion in one publication, were rarely on view, they attracted public interest principally because of their infrequency, but the public has come to understand the motives of the advertisers. This is so true that any discerning playgoer may now "pick" his choice of entertainment from those attractions whose announcements utilize the smallest space.

But this does not mean that an expenditure of \$10,000 at the outset of a theatrical advertising campaign is not warranted. Nevertheless there is little to indicate that a fortune spent thusly on a poor vehicle has changed the aspect of it, in a financial sense. I have known of many sensational successes due to unique advertising of small cost. The peculiar ten-line advertisements issued by Charles Dillingham—the best showman we have to-day—for "Chin Chin" represent in the writer's opinion a sight draft on the public purse.

Few there are who realize that patience is a requisite in inviting the public interest. The writer once had a five-line card in a trade issue for a number of years. Not once was the subject matter changed; but it is an actual fact that in the course of those few years almost every person seeking theatrical patronage was heard from. For one thing, my address was known to every man, woman and child in all theaterdom, and looking back to those days I can point to a dozen instances where that little "ad" brought me a financial return greatly exceeding what it cost me during the entire period.

The amazing success of the motion picture pioneers has revealed as nothing else can the value of what is called "typical" advertising. There you have something that conjures. Probably few readers of this article ever heard of Carl Laemmle until eight years ago, but he is to-day one of the pillars of the film industry and a multi-millionaire. Moreover, Laemmle, by his quaint advertising and unique business procedure, has created more millionaires in the last six years than he ever will be given credit for.

"Use the brains that God gave you," is a phrase that Laemmle has made famous. All of his announcements have a "punch" in nearly every line. "Laemmle Luck" is another headline caption that is as familiar in Samoa as in New York. It would be worth while if some of the well paid publicity experts would possess themselves of Laemmle's house organ, called *Universal Weekly*. It is never on sale anywhere, but I would rather have it come to me once a week than the best of the big magazines.

This same motion picture industry to-day offers a splendid opportunity for bright and brainy advertising men and women. I can point to at least fifteen film companies who not only pay as high as \$5,000 a year to publicity men, but most of these are desirous of expanding their advertising staffs. One company now has six prominent New York newspaper men on its publicity staff, yet on the day this article is written was forced to call in the aid of a theatrical expert for a special release it wishes to exploit sensationally.



## MADAME CRITIC

It doesn't often happen, in this country at least, that two comedians can point with pride to a professional association of twenty years, beginning at the bottom of the ladder and climbing up step by step, and who, when they've reached the top-most mound, are able to look one another in the eyes with honesty and friendliness.

Such is the record of David Montgomery and Fred Stone.

Just a few days ago they were receiving congratulations on the completion of their twenty years' partnership, and they shook hands and told everybody they were glad of it; that they wouldn't change the combination for any other and that it would be Montgomery and Stone until the last curtain.

We all love the story of Damon and Pythias chiefly because that team set such a rare and beautiful example. Montgomery and Stone don't go around in classical garments and noble mien, and I don't know what would happen if one were called upon to sacrifice his life for the other as the truest test of friendship, but I believe they could weather almost any storm inspired by malice aforethought. And that is a great comfort, isn't it?

About ten years ago they tried going it alone for a season, but Stone could no more do without Montgomery than Montgomery could do without Stone. And they were sensible enough to acknowledge this. It wasn't because one was not sufficiently popular by himself to draw the people, but there seems to be some magic in the two names. The public had grown accustomed to seeing them together and couldn't understand why they had separated. Once reunited, the partners began to pack the houses season after season, until at present their names alone can command the biggest attendance in New York. The vehicle, in their case, really doesn't matter at all. Their early training has made each man a show in himself.

Montgomery and Stone became acquainted just twenty-nine years ago in St. Joseph, Mo. Stone was playing with his brother then, doing nine shows a day with flipflaps in the sand. The stage was sandy because no one ever troubled to sweep it. He winces now when he recalls those days when the sand used to grind itself into his hands until they became calloused. Montgomery was alone then.

It was not until nine years later that Haverly, of Haverly's Minstrels, with whom Montgomery was playing, suggested that he find himself a partner. "I told him," said Montgomery in recalling the episode, "that I knew of but one man who would suit me as a partner—Fred Stone, but I hadn't seen him in so long and had no idea where he was at that time. You see we never corresponded, and only met when we played in the same town. Then Haverly's Minstrels went to Galveston for one night. On the morning of the day we were to play, we gave our usual street parade at 11.30, and as we marched along, who should I see standing on the street corner waving his hand at me, but Fred. I soon learned that he was playing in a stock company in Galveston.

"Haverly went to see his performance. Fred was doing a Dutch act with wooden shoes. Haverly said, 'Why, he's doing a Dutch turn; how do you know he can do a nigger?' I assured him he could and then sent word back to Fred to give us something in the nigger line. He did. And it was the funniest thing you ever saw, a Dutchman playing a nigger. Fred sang the 'Pas Mala.' And it was the 'Pas Mala' that caused Haverly to engage Fred that very night. Haverly congratulated me on having secured a partner who could sing, dance and talk, for it is these three things a performer must do and do well if he wants to succeed."

The partners always speak of the 'Pas Mala' in the most affectionate terms as though it were their next best friend, and a couple of seasons ago they determined to revive the old song and dance as a feature. The public was delighted with the quaintness of its music and the steps and gestures of the comedians. It was "really too funny for words," everybody said. And as I watched people laughing and talking about the "old-fashioned turn" I wondered how many there that night suspected the tremendous role that song had played in the career of the actors who were reviving it through sentiment and because they believed, as they still faithfully believe to-day, that it is the best nigger song and dance ever written.

The public certainly wishes Montgomery and Stone many years more of friendship and partnership.

Another twenty years' record, but rather different in nature is that John Cope, whose splendid character

acting has made him as popular with the public as if he were a full-fledged star. One needs only to read his name on a programme to be sure of a role being played with careful attention to detail. I have seen Cope in all the parts in which he has appeared during the past ten years and must say I have yet to think any one role could have been interpreted better by another actor.

"But Lord, I'm tired of acting," said Cope, who made another hit this season in 'It Pays to Advertise.' "Twenty years of it—steady grind!"

"But surely you must have rested sometime during the twenty," I remarked.

"Nope," he replied disconsolately. "Not a rest. I have never been without an engagement. Don't know what it means to be looking for a job. Sometimes I say to myself, 'I'll just lay off for a season,' but it can't be done it seems."



MR. HAMILTON REVELL, WHO GIVES A VIVID PERFORMANCE OF THE ROLE OF BERNARD DUFRESNE IN MRS. LESLIE CARTER'S VAUDEVILLE PRODUCTION OF "ZARA."

"That must be delightful, to know that you don't have to worry about calling on managers and agencies," I ventured.

"Delightful!" he said. "It's awful! The public has no idea of the wear and tear on an actor's nerves when playing the same role day after day for months and years. All the plays I have been with lately have been big successes. Do you know what that means? Saying the same lines over and over until at times you wish you couldn't remember them any more. Talk about the actor's life being an easy one! I wish some of those people who think so would try playing in a success for a few months. I'll bet they would change their opinion. Most people think that all an actor has to do is to look pleasant or sorrowful as his role demands and it's such fun to say a few lines and then you're free until the next performance. All my life I've tried to give my audiences the best that is in me. I can truthfully say I have never shirked my work, and that means a much greater strain than if I were content to get through somehow, trusting the audience not to notice the difference.

"At times I get so desperate with the monotony of it all that I have half a mind to try being a film actor. Everybody seems to be doing that now. They tell me that they are the actors who really enjoy life. They ride around to beautiful places in the country and take ocean voyages and have all sorts of novel experiences, never knowing what they are going to be called upon to do next. That must be a thrilling

existence. Everyone who has once tried it declares that he wouldn't go back to plain acting for anything you might offer as an inducement. They all appear to be making fortunes and having a good time generally. I have yet to hear one complain of his salary or his work. It's an awful temptation. So many of our best actors are with the movies now.

"Formerly when I met a man on Broadway whom I had not seen for a long time I would ask, 'Where have you been?' but the answer was always the same, so I now say, 'What film company are you acting for?' and only once in a hundred times do I make a mistake. I used to chat with actors about roles they were playing at the time, or the season before, or the season before that. But now, if I remark, 'I saw you on the screen in 'The Man from Borneo' last week, old man,' the actor is bound to reply with lack of interest, 'Too bad you couldn't have seen me in one of my new ones, 'The Wild Man' was taken six weeks ago.'

"Can you beat that! Six weeks and a picture is one of the old ones.

"Whenever I hear one of these film actors talk, I say to myself 'Look out, Cope, the movies will get you yet.'

Speaking of motion pictures makes me think of some comments of a very beautiful woman who some months ago became a widow. She had led an ideally happy married life for some thirty years and when suddenly left alone in her big house she determined to rent it and take an apartment in a hotel.

"After the first few days the novelty of hotel life wore off and there I was," she said, "with nothing to do but think. My loneliness was terrible and I sought some remedy. I couldn't be calling upon my friends to amuse me constantly. I couldn't shop or read or do other things I used to do. In despair one day I decided to go alone to see a moving picture of which I had read so much. To be sure, at first I was on the lookout for needles in my arms and familiar strangers, but, to my surprise, no one attempted to chloroform me or to get acquainted. Perhaps my widow's weeds protected me. But I was so delighted with the way the time flew that the next day I ventured forth again. Soon I became known to the managers. They asked my name, and now, if you please, they send me word in advance what the next picture will be. I am a motion picture fan for good and all, and when my friends are forgetful that I am lonely and sad I go to the films for comfort. They're a splendid cure for the blues." MADAME CRITIC.

## ANTHOLOGY OF THE STAGE

This conviction that there are no ghosts must not in the least deter the dramatist from making use of them. The germ for the belief that they do exist is inherent in every breast, and more especially in the breasts of those for whom he writes. It depends merely on his art to make this seed blossom, or a certain knack to give vitality to the ground for their existence. If he have this at his command, it matters not what we may believe in everyday life. In the theater we are obliged to believe what he would have us believe. Such a dramatist is Shakespeare, and hardly any other but Shakespeare. At the approach of his ghost in "Hamlet" our hair rises on end, whether it covers a credulous or incredulous brain. Shakespeare's ghost really is an apparition from the other world. For it comes at a solemn hour, in the shuddering stillness of the night, in the complete investment of those dark, mysterious accessory feelings with which we have been accustomed to expect and think of ghosts since the nursery. But Voltaire's ghost is not even fit for a bugaboo to frighten children. It is but a disguised comedian who has nothing, says nothing, and does nothing that would make his imposture plausible. All the circumstances under which he appears rather tend to disturb the illusion and betray the creation of a frigid poet, who would fain delude us, without knowing how to go about it.—LASSING.

If we wish to make use of the contingency that something may happen merely because it has happened, what prevents us from accepting an invented fable for real history of which we have had no previous knowledge?—LASSING.

The object of tragedy is far more philosophic than the object of history; its true dignity is sacrificed when it becomes a mere panegyric of celebrated men, and its uses are still more debased when it is misemployed to fan national vanity.—LASSING.

An actor need not have done a murder in order to be qualified to impersonate a murderer. Yet, in his imagination, he must be capable of the feeling that accompanies the crime, while in his temperament he must be consonant with that feeling.—WILLIAM WINTER.



## Personal

**CLARKE.**—Harry Corson Clarke and his wife, Margaret Dale Owen, arrived in New York last week after a successful six weeks' engagement in the Canal Zone. It was but a few months ago that Mr. Clarke concluded a four years' trip around the world. It was then his intention to remain here indefinitely, renewing acquaintances and getting accustomed again to the Stars and Stripes. Being an incorrigible globe trotter, however, he was not able to resist the lure of the wanderlust, and when an opportunity was presented to "do" Panama he forthwith folded his tent and stole away. Mr. Clarke announces—cautiously—that this time he really has given up perusing timetables and plans to stay with us indefinitely. It is very likely that in a short time he will be making his first



MR. CHARLES D. WALDRON,  
Popular Leading Man with "Daddy Long-Legs."

appearance on a Broadway stage in four years, as he has received a tempting offer from an uptown manager to appear as a stock star in a series of comedies.

**SANTELMANN.**—Lieutenant William H. Santelmann, the popular and able leader of the United States Marine Band, recently celebrated in Washington the silver jubilee of his connection with the organization. Lieutenant Santelmann became associated with the band in 1887, the same year that he came to America from Germany. In 1896 he retired to organize an orchestra for the Lafayette Square Theater (now the Belasco), and the next season he became leader of the Columbia Theater Orchestra. Shortly after he re-entered the band and in March, 1906, was made the leader, Francisco Fanciulli, who had been in charge of the baton, having retired. One need only glance at the roster of the band to find proof of its development under Lieutenant Santelmann's direction. When he assumed the leadership of the organization seventeen years ago it numbered thirty men. To-day the band consists of seventy-three men, including the leader and his assistant.

**SHIPMAN.**—Nell Shipman, of whom a recent portrait appears on the first page of this week's issue of THE MIRROR, enjoys a triple reputation as author, photo-playwright, and actress. She is at present in California, writing a book, "Under the Crescent," founded on a serial picture production in which the Princess Hassan is starred. Miss Shipman is the author of the scenario which covers incidents in the life of an American girl, the Princess Hassan, who spent four years in an Egyptian harem and escaped to this country. Miss Shipman is a clever actress and a capable newspaper woman, syndicating special photo-play matter at the present time.

**WALDRON.**—No young leading man on Broadway has won his way steadily to greater respect and esteem than Mr. Charles Waldron, now doing much of his best work in "Daddy Long-Legs." Many playgoers have a pleasant remembrance of him as the young hero in "The Warrens of Virginia," and in the leading role in "The Fourth Estate," at Wallack's, two of the first plays to bring him to the attention of New Yorkers. Mr. Waldron is not only an admirable actor, but has many charming traits and personal characteristics. He is not a notoriety-seeker, and is never in evidence except in his professional capacity. As a result his name stands for something, and when it appears on a programme the regular playgoer has a sense of assurance that is almost as good as a guaranty.

## THE LAMBS TO ENLARGE CLUBHOUSE

The Lambs are in need of more pasture. Their present clubhouse is far too restricted for their growing membership. They have, therefore, added the site now occupied by two private dwelling houses, adjoining their present clubhouse, which is located at 128-180 West Forty-fourth Street. Through M. Morgenthau Jr. Company, the Lambs have secured \$300,000 from the Dime Savings Bank, of Brooklyn, to finance the erection of the new building. The Lambs have borrowed the money for five years at five per cent. interest with the understanding that it will be reduced by yearly payments.

The present house was built only ten years ago, and was considered amply large at that time for all possible future needs.

The new club which will be six stories in height and similar in design to the original structure, has been designed by George Albee Freeman. The cost has been estimated at \$250,000. The structure will be built by Brown Bros., Inc. The plans provide for a new kitchen and servants' quarters in the basement. On the ground floor the office, reception room, cafe, ballroom and lounging-room will be enlarged. The second and third floor will contain a miniature theater. A library will occupy the front of the second floor and the upper floors will be used for living quarters.

The Lambs became an organization at Yule-tide in 1874, when George H. McLean gave a supper at Delmonico's, then at Fourteenth Street and Fifth Avenue, at which Henry J. Montague, Harry Beckett, Arthur Wallack and Edward Arnett were guests. At Mr. Montague's suggestion the name "The Lambs" was chosen, this being the name of the London organization founded there in 1869 by John Hare.

Delmonico's was the first home of the New York Lambs. In 1875 the Fold was at the Maison Dorée, later the Morton House, which has been replaced by a modern loft building. In the fall of the same year the Union Square Hotel was made the headquarters and a year later there was a migration to 848 Broadway. In 1877 and 1878, 19 East Sixteenth Street was chosen for the gatherings which had already become famous, and from 1880 to 1892 the Lambs waxed fat at No. 34 West Twenty-ninth Street. Still seeking pastures new, the Flock ambled in 1893 to 26 West Thirty-first Street. The next moving day fell in 1897 and the new fold was at 70 West Thirty-sixth Street. Here the Flock so thrived that another migration was necessary and on Sept. 1, 1905, the club entered the present fold.

Henry J. Montague was the first Shepherd of the club. He was succeeded by J. Lester Wallack, who occupied this post from 1878 to 1888, with the exception of some intervening years, when it was occupied



NEW LAMBS' CLUB BUILDING.

by Harry Beckett and William J. Florence. Since then the post has been filled by Hon. John R. Brady, Edmund H. Holland, Clay M. Greene, Thomas B. Clarke, De Wolf Hopper, Winton Lackaye, Augustus Thomas, Joseph R. Grismer and William Courtleigh.

The club hopes to make use of its enlarged quarters by the beginning of the next theatrical season. The Lambs now have a membership of over 1,000. Of these more than two-thirds are professionals, and about 300 of the members are non-professionals.

"A reformer is a man who is dissatisfied with the present evils of the stage and would replace them with others."—Dallas Anderson.

## POPULAR MANAGERS

Some months ago when S. Z. Poll, the theatrical magnate, decided to establish a permanent stock company in the leading city of his circuit, Hartford, Conn., he selected James Thatcher, formerly manager at Washington, D. C., to act as manager and his choice has been completely vindicated. By profession James Thatcher is an actor and for years he was leading man in "Quincy Adams Sawyer," and no man more thoroughly understands the business of the modern theater than does Mr. Thatcher. He also agrees with George M. Cohan that, "It Pays to Advertise," and it is largely owing to this fact that his success at Hartford has been so phenomenal.

Mr. Thatcher has composed a number of popular songs and he also is a poet of no mean ability. A small magazine is issued by the theater each week and



JAMES THATCHER,  
Manager S. Z. Poll's Permanent Stock Company,  
Hartford, Conn.

Mr. Thatcher is editor; it is a strictly "worth while" publication and the department conducted by the editor alone entitles it to this classification.

## TEACHING ACTING AT REHEARSAL

A critic in whose power of observation and judgment absolute confidence may be reposed, as it is based on wide experience abroad and at home, says regarding the New York manner of rehearsing a company in a new play:

"I have seen as good if not better Monday night performances of well-known plays by stock companies, appearing in a new offering every week, as by the original company after six weeks of rehearsal. The reason is that a first-class stock company acts spontaneously, while the original company leans heavily on the stage-manager for inspiration. It is true that a company organized to present a new play needs time to create the business and a stock company has the business already created for it. But this does not satisfactorily account for the lack of spontaneity and for a certain formal sameness in new productions, unless the play happens to be one in which strong eccentric or picturesque characters are marked. In my opinion this is due to the fact that the stage director impresses himself too strongly upon the actors at rehearsal. He should carefully study his play for 'points' and then leave it to the players to assert their individuality, instead of directing practically every movement they make. On the European stage it would insult an actor to tell him how to act a part, and it is seldom if ever done. It is all left to his own initiative, and as a result the actor develops and becomes expert at bringing 'color' to his role. Less stage directing would result in better acting. Few stage directors are equipped to tell a professional actor how to act."

**NIBLO.**—Fred Niblo and his wife, Josephine Cohan, who, for the past three years have been presenting a series of American comedies in Australia, will sail shortly for the United States. Mr. Niblo's success has been without precedent in the Antipodes. He has produced and with Miss Cohan appeared in seven successive hits during his three years' sojourn, though his original engagement was for six months. His last production, "The Traveling Salesman," was made recently in Sydney. Inducements have been held out to Mr. Niblo to remain in Australia, but he is firm in his resolve not to ask for any further postponements of his New York contracts. Upon his return he will begin rehearsals of a new play by George M. Cohan.



ESTABLISHED JANUARY 4 1879

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1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRAEDER,  
President and EditorLYMAN O. FISKE,  
Secretary and Manager

## SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## STAGE ILLUSION MUST BE

MISS MARGARET ILLINGTON's definition of realism is better than that given in any dictionary. "It is the thing with which we are sawing at the limb we sit on." Good, if not classic. Miss Illington means stage realism, but the definition applies to any brand of realism. She protests against the modern idea that would tear away the make-believe of the stage. The make-believe she spoke of was the chief corner stone of the drama. The audience of old relied on the manner of the actor plus the imagination of the audience "to create the Court of St. James's, with the duchess assembled."

Realism applied to the stage is a vandal. It is more to be abhorred than a man or woman without sense of humor. The latter are to be pitied. They are created that way. There are no academic paths to Jokeland. The Realist, however, goes about seeking whom and what he may devour. Not many years ago a Realist was led to the tomb of Juliet, or what was pointed out as such. After a look in he observed that it was very much out of repair. But he was not a real Realist for he was led to the spot. The *ab initio* Realist would have hunted out the place and without moralizing on the condition he would have gone at the sepulchre, hammer and tongs.

The Realist who attacks the stage would swab up the tears of an emotional actor, analyze them and give you a lecture on chemistry. The imaginative audience that had believed the weeps were genuine would go to the box-office and want their money back—if they followed the Realist.

Miss ILLINGTON is alarmed at the inroads which the Realist is making on her art. "He is cutting the ground from under our feet," she exclaimed. She is right. But the make-believe of other days was not one sided. The actor didn't do all of it. The audience was a part of the illusion, if illusion it was. It was spontaneous, as Miss Illington says. To give the devil his due, the actor was the starter of the spontaneity. The lady whose name we have used several times is inclined to give over to what may be coming—"a new art relying on different emotions, answering a different demand."

Don't you believe it. Such a condition may come as an innovation or a fad, but it will strut its day. When the

make-believe of the stage is shipped beyond recall there will be no more theaters as we now know them. Napoleon was right when he said "Imagination rules the world."

## HIGH ART IN OKLAHOMA

By Jack Lait.

There certainly is such a place as Oklahoma City. For years I joined in the popular belief that, like Logansport, Yonkers, Emporia and Medicine Hat, Oklahoma City wasn't actually a place, but was just a mythical name invented for vaudeville gags and extreme comparisons. But I just finished staging a play in Oklahoma City. And I have had my eyes opened.

I journeyed there because Emma Bunting, my selection for first place in the race for American stage supremacy, ended there a stock tour and there came into my managerial arms and unto my managerial bosom as my ownest own and truly out-and-out stage possession. It sounded like a nice, quiet place to launch a little red-headed racing craft upon the troubled theatrical seas. So I shipped my best "Help Wanted" production there at a cost for freight that made me dizzy, and took one of Mr. Harvey's Santa Fe trains and woke up in a depot labeled "El Paso, 1,000,000 M.—OKLAHOMA CITY—Kansas City, 999,000 M."

My star was playing "Salomy Jane" or "The Girl from out Yonder" or something like that. It was Monday. I had a week to put on my "Help Wanted," and a week here to play it. A week looked like enough for the town. It would have been my selection for a night if I had no other place to go. So I bought some breakfast.

I ambled over to the Overholser Theater. It had an electric sign that you could see a mile. It was a regular theater. I stepped to the box office and met a smiling young woman, expertly racking tickets. She was hospitable. She had never heard of me, but she was willing to. I had never heard of her either, so we were even, and I had never heard of her theater, so I had a shade.

She directed me to the stage. A rehearsal was on, the final running over lines preparatory to the week's performance of "Salomy from out Yonder" or "East Lynne" or "Tess of the Louisvilles." I sat on a trunk and looked and listened. At the switchboard, bustling here and there, asking nobody and telling everybody, was a woman in a white sweater, pulling plugs, shoving scenery about and shouting to the boys in the flies. I learned later that she was the house electrician—the only one of her sex in the business, I believe, and, as I later found, the most efficient.

Before noon I had met the manager, Fred Weis. He is the son and brother and cousin to the whole Weis family which controls all the theaters worth playing in the Southwest. A Southerner he is from the word "sir," and a gentleman if ever I exchanged cigarettes with one. For some strange reason it seemed to please him to see me comfortable, happy and satisfied; he was so eccentric that he

wanted to be helpful, and so unlettered in the custom of treatment toward visiting authors that he cashed my checks, made me feel at home and asked me what he could do for me.

That evening I met Ed Overholser. I had thought Overholser, like Oklahoma, wasn't really the name of anything, but just a weird conception meant to make Easterners snicker. I want to see some Easterner snicker at Ed Overholser. He stands about six feet and on both feet. He is the candidate for mayor of his town and looks like a cinch. He recently refused \$200,000 for his theater and will yet refuse more for it. He wrote show business in that section and he can read his own writing. He discussed domestic, agricultural and national economics with me, and his views were so sound and eloquent that, for once, I was silent and satisfied to listen. He offered to lend me money and to bet me I'd pay it back. He agreed with me that Emma Bunting was the marvel of the age. He is a wonderful man.

The Overholser Theater could grace Broadway and the Follies wouldn't be out of place there. It has capacity, stage-room, dressing-rooms and class. If Overholser runs his town like he runs his theater the town will be run some.

We staged the piece in the week. By that time I loved the town, but I was still a bit afraid of the audiences. "Help Wanted" is a trifle, a quite metropolitan and written by a man who got most of his education in the night-court, divorce-court and Custom House Court of Chicago, as a reporter. So I didn't quite know what the good folk of Oklahoma would do with it.

They didn't do much with it—except beat my actors to every laugh, snatch every point as it came in through the upper right entrance and spur a new troupe into giving about the best performance of the play I had ever seen. I put in a new tagline for the star—a subtle wheeze, over which she and I chuckled as we planned to slam it out next night in a sort of experimental way, just to see whether the Oklahomans were really fast or just laughed naturally at everything. Hah. They broke in with a yell at the finish of the introductory line and never let her get to the finishing snapper at all—kept coming in all the time and taking hot grounders off the grass in the diamond. Even the gallery was playing infield.

But there was one more test. Salomy was a California character of the kind they knew; the others, Miss Bunting had given them were eccentrics and pronounced thrillers. Her engagement had averaged about \$2,000 a week until she opened in "Help Wanted." How would they take to this impersonation of a Second Avenue girl in New York, speaking in a language 2,000 miles away, in a skyscraper of the sort most of 'em had never seen? How? "Help Wanted" played to about \$4,500 that week in Lent and in Oklahoma City at 50 cents, which is considerably more than most companies averaged the country over that week at \$2. During the Wednesday matinee the engaging damsel in the box office sold the last remaining seat for the remaining performance of the week, which was to close Sunday night.

The morning after we opened, Miss Bunting suggested that we look at the "criticisms." I had quite forgotten. It was hard to realize that we were to be criticized in Oklahoma City after baptismal fire in New York, lava disinfestation in Chicago and cauterization in Philadelphia. I bought the papers. I turned to the *Oklahoma City News* and found there in half a column, the most concise, the best worded, the most comprehensive and the most intelligently critical analysis of my play that I had ever read. The unsigned critic referred to the theme as "Comedy which knocked at the door of tragedy, but never entered," which comes nearer describing just what I had attempted to do in writing the piece than I could have had I described it myself. They panned my juvenile for trying to play a New Yorker and looking like he thought a Westerner would think a New Yorker looked. They saw the flaws as quickly as the audience saw the laughs.

I asked a few citizens whether the war had caused any noticeable depression in Oklahoma and they said, "Which war?" or something to that effect. The town has two stock companies in two theaters, three vaudeville houses and something less than a hundred picture theaters, all packed every night. Prohibition is enforced so strictly that, with the exception of wine, bourbon and beer it is difficult to get intoxicating drinks there. I slept in a brass bed and sat on mahogany rockers. I saw two Indians in seven days; one was a minister, the other in dinner-clothes. If there wasn't more civilization in Oklahoma City, with its population of about 80,000 than I've found in the half-million people towns of the middle West, I hope they sentence me to live in Milwaukee all my life, which is a bitter oath.

I expect to ask all the world to share my opinion of Emma Bunting and I expect the world to share it, too. But I'll never ask a kinder welcome, a more hospitable community, a more expert and professional management, a more reasonable audience or a squarer deal than we got in Oklahoma City.

## EDITORS' LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking on the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the editors will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror office. No questions answered by mail.]

ELY COURT, Greenwich, Conn.—Address care of Charles Frohman, Empire Theater.

A. S. L., Lawrence, Mass.—Valerie Valarie is with the Duval Players at Jacksonville, Fla.

LA VYANA, Chicago.—Minerva Coverdale is now playing in "Maid in America" at the Winter Garden. (2) Do not know of any such play.

SCHSCHNER, Cleveland.—A picture of Ruth Hewitt appeared in the issue of Dec. 30, 1914. (2) Amelia Rives is the author of "Satan Anderson."

A. J. WATSON, Augusta, Ga.—Helen Ware played Wanda Kelly in "The Woman" in its first season. The play was originally produced in Washington, D. C., April, 1911, with Miss Ware in the leading role.

L. I. SALMON—Alan Dale resigned after a year of friction and a change of policy regarding the treatment of plays by the Daily American. This Mirror issue of October 14 last printed full particulars based upon Mr. Dale's statements about his retirement.

J. H. CANNON, Montreal.—Mary Anderson's last appearance occurred during the week of President Cleveland's inauguration, March, 1888, at Albaugh's Opera House, Washington, D. C., in the role of Hermione in "Winter's Tale." Our authority for this is Mr. Sol Minister of Washington, who has preserved the programme and contributed a little pen sketch of her last appearance to this Mirror of August 28, 1912.

G. D., New York.—"The Bollicking Girl" was produced at the Herald Square theater, May 1, 1903, with the following cast: Sam Bernard, Joe Coyne, Harry Fairleigh, George Howard, A. W. Fleming, Sidney de Grey, George Odell, Harry Sammis, Armond Cortez, Eugene O'Brien, Hatie Williams, Aimee Angeles, Esther Tittel, Thelma Fair, Anna Goodrich, Phyllis La Fond, Flora Prince, Belle Ashlyn, Floance Hope, Gertie Moyer, Marie Keller, and Virginia Staunton.

C. M. H., Buffalo.—We regret that your questions were not answered, though we cannot account for the oversight. We have in past years published every movement of the late Charles Balar, and if you were a regular reader of this Mirror you could not have overlooked the sketch and portrait of Mr. Balar which were printed under the head of "Personals" in this Mirror issue of February 17 last. We do not know the immediate cause of his death.

I.B.C.—(1) The original cast of "The Balkan Princess" was as follows: Robert Warwick, J. H. Pratt, Kenneth Hunter, Fritz Mackiyn, Percy Ames, Teddy Webb, Harold de Becker, Harry Lewellyn, Robert Milliken, Herbert Corbitt, May Boley, Alice Brady, Vida Whitmore, Ross Firestone, Bobby B. Nichols, Carmen Romero, Daisy James, Peggy Merritt, Olin Howland, Sylvia Clark, Louise Gunning, Irving Penn, Millie Bright, Grace Kimball, Mabel Ferry, Nanon Welch.

(2) Those who played principal parts in "Up and Down Broadway" were: Eddie Foy, George Anderson, Martin Brown, Harry MacDonough, Jr., Ernest Hare, Frederick Powell, James B. Carson, Hans Robert, Vida Whitmore, Emma Carua, Anna Wheaton.

SCHARRACH.—You will find the play agents advertising in the columns of this Mirror reliable, as we have heard only favorable comments on their way of doing business. The best way to get a play produced is to send it to one of these agents. It will be read and you will receive their opinion. If favorable, the agent will undertake to place it with some manager on a royalty basis, of which 10 per cent goes to the agent for his commission. This means the author's share of all receipts.

Charles Frohman has secured William H. Thompson, who has been playing "The Miracle Man" all season, for the chief character part in "The Hypnotist." Justus Miles Forman's new war time play, Mr. Thompson was for several years leading character actor at the Empire Theater, and made his first conspicuous success in "The Girl I Left Behind Me."



## ON THE RIALTO

There are no stopping places on the road to success.—*The Stage*.

Among the atrocities for which the war is responsible is the "tongue-twisting" lyric. No sooner had the smoke of battle appeared with its subsequent formation of worldwide knitting clubs, than song writers began to assail our ears with "Sister Susie's," "Nettie's Knitting," etc.

To Jack Norworth, now appearing in J. M. Barrie's revue, "Rosy Bapture," in London, belongs the credit of introducing the most terrifying "tongue-twister" of them all. Listen to the chorus of his song: "Mother's sitting knitting little mittens for the Navy."

Bertha's busy bathing baby Belgian refugees, Sarah's shaming shirkers making guernseys for the Ghurkas, Oh, what busy bees, all sewing, oh, so busy. Maggie, Moll, and Maud are making mufflers for Marines, While Winnie winds the wool when they begin, Sister Claude's knitting socks, and Susie's sewing shirts for soldiers, Still poor papa props his pants up with a pin.

The end of Wallace's famous theater has come sooner than expected. Some time ago it was announced that it had been sold and would be torn down; the exact time of its fall was not certain. Now it is given out that the historic playhouse, which was opened in 1882 with "The School for Scandal," played by John Gilbert and Rose Coghlan, is to come down May 1 to make room for a twelve-story loft building. It will thus have joined the Madison Square and the old Lyceum theaters, the Bijou, Daly's, the Princess and Weber and Fields' Music Hall, all within a comparatively small area of what was until about ten years ago the theatrical center of New York and is now regarded as too inaccessible for playgoers. The section was effectively killed when the Subway was made to branch off from Broadway to run down Fourth Avenue after leaving Times Square and the Grand Central Station. This was done because the merchants protested having Broadway torn up for months, if not years. Now the line is being extended down Broadway anyhow, and the merchants are hardly aware that anything unusual is going on. The art of building subways has progressed, and the work of excavating, blasting and hauling is all done underground with the street cars running merrily their usual course and traffic unimpeded on account of the improvements. But meantime the interest in the old theatrical center has been extinguished, and a new theatrical colony has grown up around Times Square.

Charles Frohman and David Belasco are making great preparations to revive "The Celebrated Case," by D'Annunzio, the author of "The Two Orphans," early in the Spring. Otis Skinner and Nat Goodwin in the parts of Jean Renaud and Dennis O'Rourke look very good to the average old-timer; besides whom they have engaged, so far, Elita Proctor Otis, Minna Gale Haines, Beverly Sitgreaves, and Frederic de Belleville. Also Florence Reed and Helen Ware. Three parts remain to be filled at this writing.

Some of these names easily go back to the time when "The Celebrated Case" was first presented in this country, and Florence Reed's connection with the cast recalls the fact that while the Union Square company presented the play in New York, it was the famous McVicker Stock company of Chicago that made the play popular throughout the West. In the cast of the McVicker Theater, Roland Reed, Miss Reed's father, played the part of Sergeant O'Rourke, and played it so that few forgot the humor of the breezy Irishman.

This will be the first production in which Belasco and Frohman will co-operate since they parted company about fifteen years ago. Belasco then had just discovered Mrs. Leslie Carter, and wanted Frohman to back him. But Frohman had little faith in Mrs. Carter and left Belasco to shift for himself. It was the making of Belasco as an independent producer.

Another important revival is scheduled for next month, which shares interest with that of "The Celebrated Case." This is "Tribby," for the production of which Miss Phyllis Neilson-Terry is announced in the name part. Miss Terry counts Tribby the star role of her career of four years on the stage, having appeared in the part two years ago in London with marked success. It is said. Several of the members of the original cast will be seen in the revival. Wilton Lackaye will be the Bregali, the most important role he ever played and in which he gained wide distinction. Leo Ditrichstein will be again seen as Sou-Eou, the Souava, and Burr McIntosh will have the part of Taffy, of which he is the creator on the stage. Another interesting addition to the cast so far announced is Brandon Tynan, who will be the Little Billee. Several other distinguished players are to be announced later. This will be the second play in which Neilson-Terry follows Virginia Harwood, as Miss Harwood, then the wife of E. H. Sothers, originally appeared as Lady Ursula as well as Tribby. The first performance of the latter play took place at the Garden Theater April 15, 1895, and that performance is one of the notable events in the annals of the American stage. Miss Terry's rendering of the part of Tribby will be distinguished by the fact that she sings the "Ben Bolt" song herself by way of an innovation. She was formerly a pupil of the Royal Academy of Music, London, and is said to have a delightful and highly cultivated voice.

### BERNHARDT COMING

Cables to Arrange American Tour in Fall—*"Jeanne Dore" Her First Offering*

Sarah Bernhardt is to tour the United States again next fall. W. F. Connor, her American representative, has received a cable from the actress asking him to begin making arrangements for such a tour. The cable was dated Anderdon, Girondo, France, where she has been resting since leaving the hospital at Bordeaux, where her leg was amputated recently. The message read:

W. F. Connor, New York.  
Dear Friend, Will you arrange for my tour in September? Advise me of the number of plays. All my love.

Mme. Bernhardt's first offering will be "Tristan Bernard's play "Jeanne Dore" which met with great success in Paris last season.

### TO PRODUCE WOOLF PLAY

Morocco to Present "Master Willie Hewes," with Marjorie Rameau in Chief Role

Marjorie Rameau, who came out of the West a short time ago and conquered New York by her vivid performance in "So Much for So Much" at the Longacre Theater, has been engaged by Oliver Morosco to play the leading role in his production of Edgar Allan Woolf's comedy, "Master Willie Hewes."

The play, which deals with the Shakespearean period, will be presented at the Burbank Theater, Los Angeles, the latter part of May.

### OVER IN JERSEY

There are many good attractions across the Hudson River in Jersey City, Hoboken, Union Hill and Bayonne. Our wide awake correspondent over there, Walter O. Smith, has sent over more than can be printed in this issue. But he gets a few across. "A Pair of Sixes" was at the Majestic week March 22, and "The Argyle Case" is on this week, closing April 3.

The Orpheum Stock scored in "The Divorce Question" at the Orpheum, week March 22. "The White Sister" is running this week. Willard Mack headed a big line of vaudeville at Keith's last week to packed houses, "Hello Paris" this week at the Academy. Big burlesque at the Empire, Hoboken, this week.

Travelogues, variety, songs and everything amusing at the Hudson, Union Hill, and when June 1 comes a stock company for the summer. Down at Bayonne Manager Brennan is turning people away from the Opera House. Big attractions, but not enough seats in the house.

### TO DRAMATIZE PRIZE NOVEL

"Diary of the Green Van," the novel by Leonora Dalrymple which won the \$10,000 prize in Kelly and Britton's story contest, is to be dramatized. Howard McCreed Barnes, author of "The Little Shepherd of Bargain Row," which has served Sarah Padden as a play, and which is now being used by her in vaudeville, has been commissioned by the publishing firm to put the story into play form.

### IN "TOWN TOPICS"

Charlotte Greenwood and Sydney Grant, who featured Oliver Morosco's production of "Pretty Mrs. Smith" early in the season, have been engaged for the principal roles in Ned Werburn's musical revue, "Town Topics" which will be presented in New York the last part of May.

### "MONARTE" FOR CHICAGO

Jane Cowl to Become Morocco Star in Thomas Play in May

Jane Cowl will make her first appearance as a star under the management of Oliver Morosco at the Grand Opera House, Chicago, on May 18, when she will be seen in the principal role in A. E. Thomas's adaptation of the French drama, "Monarte." Miss Cowl is now in Los Angeles and created the chief part in Mr. Morosco's production of the Hattens play, "The Song Bird," at the Burbank Theater last Sunday night.

Mr. Morosco plans to present the play in New York early in September.

### MISS ANGLIN IN NEW PLAY

To Appear in "Desert Island," by Paul Kester, at Lyceum on April 12

Charles Frohman has arranged with Margaret Anglin to begin an engagement at the Lyceum Theater on April 12 in a new play by Paul Kester, entitled "The Desert Island."

It is a comedy in three acts in which Miss Anglin acts the role of a demure choir singer from the South, who finds herself facing the difficulties that confront an unsophisticated young woman in New York. A preliminary engagement of a week will be played at Baltimore.

### BAKER STOCK SCATTERS

SPOKANE, WASH. (Special).—In their final offering, "The Man From Home," with which the Baker Players closed a season at the Auditorium which opened last November, the company scored their greatest success. Attendance was heavy, especially at the farewell performance Friday night, March 19, and all receipts were given to the company. On Saturday, the members of the Baker company began to scatter to the four winds. Auda Due goes to Vancouver, B. C., to open with a newly-formed stock company at the Empress. Henry Hall is planning a vacation and left Saturday to take Mrs. Hall to California to see the fair. He has an offer from Montreal and one from San Diego under consideration. Jack Gilbert goes to Portland to join the Baker stock company there, of which his father is director. John Sumner and his wife (Elizabeth Ross) have an enterprise in mind which may keep them in Spokane for a time. Loring Kelly and Betty Harrows (Mrs. Kelly) expect to go to Seattle and see Alex. Santages to book them in a dramatic sketch for vaudeville, written by Mr. Kelly. James Guilfoyle may go with them. Leslie Reed has been figuring on a trip to San Francisco, believing the field is better there right now than in most other cities. John Carroll is still a patient at the Sacred Heart hospital.

W. S. McCRAE.

### DEATH OF GEORGE H. JESSOP

George H. Jessop, author and playwright, and a well-known figure in New York theatrical circles a quarter of a century ago, died in London on March 22. Mr. Jessop began his career in America, and after serving an apprenticeship as a dramatic author in New York, he went to San Francisco. Inheriting considerable wealth he returned to his native country, Ireland, where for many years he led the life of a country gentleman.

He was the author of many plays, some of which like "Sam'l o' Posen," attained wide popularity. In collaboration with Brander Matthews he wrote "On Probation," a comedy in which William H. Crane appeared. With Augustus Pitou he wrote the romantic Irish comedies, "The Irish Artist," and "The Power of the Press." In both of which Chauncey Olcott starred. In England he was chiefly known as the librettist of "Shamus O'Brien," and "My Lady Molly." The latter was produced at Daly's Theater in 1904.

### DEATH OF MOSE OPPENHEIMER

The theater world all over the country, and especially in the Northwest, will feel the loss of Mose Oppenheimer of Spokane, who died March 17 of blood poisoning, ten days after an operation for a ruptured appendix. The funeral was held in Spokane on Sunday, 21. Mr. Oppenheimer has been classed with Oliver Morosco, John Cort, John Considine and Alex. Pantages, as one of the group of Westerners who have shown the world that the American stage is not wholly dependent upon Broadway. Mr. Oppenheimer was in many ways the real power behind the Sullivan and Considine undertakings. His capital built great theaters in cities of every part of the West, and he was largely instrumental in the sale of that chain of houses to the Marcus Loew combine. After the deal was made he took up the task of making the circuit conform to a new order of things, and practically controlled the Loew business west of the Mississippi.

### EDWARD FOLEY DEAD

Miles City, Mont., Mar. 27.—Edward Foley, leading man with "The Yellow Ticket" (Western) died in this city on March 21 following a nervous breakdown. Mr. Foley worked up to the last, though scarcely able to travel. The Elks Lodge of Miles City held funeral services and burial was in Elks Cemetery.

Mr. Foley has played leads for Al H. Woods for several seasons, and last spring replaced John Barrymore in the all-star cast of "The Yellow Ticket" at the Elks Theater.

### GOSSIP

Ottola NeSmith is visiting friends and relatives in Washington, D. C.

James B. Linhart is now playing "Dick" Glider in Selwyn and company's "Within the Law."

Stanley Oimstead, late of the staff of the Morning Telegraph, is now doing the advance work for a feature film.

Violet Heming has retired from the cast of "The Lie" in order to assume on April 5, the leading feminine role in "Under Cover" at the Cort Theater.

Lou Tellegen will read an original play in three acts on modern American society before an audience at the Ritz-Carlton Hotel on the afternoon of April 6.

Wilfred Dreycott will sail for England on May 15 and return in the Fall to play on tour with the "Under Cover" company next season.

Frank J. McGettigan, press agent for the Empress Theater, Portland, Ore., has been appointed assistant manager of that house.

Fred A. Harding, former press representative in advance of William A. Brady on traction, has been made society editor of the St. Paul Dispatch and Pioneer Press. Marge Keval, whose last Broadway appearance was with Al Jolson at the Winter Garden, has been engaged to sing the former Ruth Peabody role—Nellie Wagner—in "The Prince of Pilsen."

Elise De Wolfe has designed the scenery and stage settings for "Nobody Home," the new musical comedy which F. Ray Comstock will present at the Princess Theater, April 6.

Kitty Brown, late leading woman of Warner & Vincent's Majestic Players, Utica, N. Y., has gone to Seattle to head the stock company at the Seattle Theater under the management of C. F. Richards.

William Raymond Hill, who early in the season issued interesting announcements of Low Field's production of "Sue," has been engaged as press representative for Ned Wayburn, Inc.

Edward Fielding has been playing the role of Gerald Trueman in "The Shadow" in the absence of Bruce Melles, who has been ill at the Lamb Club with a severe cold.

The fourth annual reception of the International Stage Employees, Local No. 10, which is composed of electricians, will be held at the Amsterdam Opera House next Sunday evening.

Cecil Cunningham Hayes died a sudden death in bankruptcy in the United States District Court on March 24. Her liabilities are \$2,110 and assets \$80. Among the creditors are her husband, Jean C. Hayes, whom she owes \$1,500.

Wm. H. Barwald has been engaged as stage director for the Mary Hervey stock company, Miss Hervey opening her season at Grand Rapids, Mich., March 23 in "Noddy Married" followed with "Within the Law."

Mrs. W. K. Vanderbilt, Anne Morgan, Elizabeth Marbury and Elsie de Wolfe, managers of the Strand Roof Garden, have instituted a series of theatrical operations for every afternoon of the week. This afternoon the "Hello Broadway" cast is the guest of honor.

Western newspapers speak of the excellent and appealing interpretation that Fred H. Speare gives of the character of young Russian fugitive, Boris Andreev in "Polska and Perimeter." Mr. Speare played the part with the original company on Broadway last season.

Bernice Golden has returned to the stage and is playing in "Alice in Wonderland" in the Booth Theater. During the engagement of "The Grayhound" at the Adelphi Theater several years ago Miss Golden, who is a daughter of the late Richard Golden, was injured by a falling piece of scenery, and she was unable to resume her work till a few weeks ago in Chicago.

John Bowers and Mrs. Benish Farnise Bowers, who produced "The Hammer Schoolmaster," have filed petitions in bankruptcy, individually and for Farnise and Bowers. The firm liabilities are not at \$1,467; assets not estimated. Benish Farnise Bowers' personal liabilities are \$4,150; assets not estimated. Mrs. Bowers owns several plays.

The Valley Theater, Syracuse, N. Y., announces musical comedy and light opera during the 1915 summer season, the same as during the past four seasons. The Valley Amusement Company will again operate the theater, producing only latest metropolitan successes. The company is organized through the Witmark Music Library, Inc. of New York City.

J. N. Carothers, a retired actor of Rainbridge, Ga., presented in that city March 15, "Princess Bonita," by local talent, for the benefit of the Junior Aid Society. There were thirty-seven people in the cast, the principals being: Misses Vera Smith, Catherine Chestnut, Gladys Sumner, Mrs. A. J. Chestnut and J. T. Wadell. B. C. Hood, Dr. Lorna, R. M. Kitchell, H. W. Kitchman (himself), J. E. Davis, Jr., Wallace B. Parnell and W. T. Harris.

Mrs. A. W. Root, owner of Selma, marelle, the world's famous mechanical man, and Victor Royal, manager of Princess Wah-lah-lah, the well known Indian mental telepathist have formed a partnership and will open Easter Monday a traveling vaudeville show which will be known as "The Empire Road Show." Among the above headliners they have signed the other standard acts, including The Three Cyclonians, Ruth Hunt, Mayfair, The Great VeeValla, Polly Todd and Eugene North. The company will be managed by W. W. Shuttleworth.



# THE FIRST NIGHTER

## "THE DOCTOR'S DILEMMA"

Comedy in Five Acts by Bernard Shaw.  
Produced by Granville Barker at Wallack's Theater, March 26.

Sir Colenso Ridgson ..... Ian MacLaren  
Sir Patrick Cullen ..... Lionel Braham  
Sir Ralph Bloomfield-Bonington ..... O. P. Heggie  
Mr. Outter Walpole ..... Arnold Lucy  
Dr. Blenkinsop ..... Wright Kramer  
Dr. Schumacher ..... Nicholas Hannen  
Louis Dubedat ..... Reynolds Evans  
The Newspaper Man ..... Ernest Cosart  
Mr. Danby ..... Walter Geer  
Jennifer ..... Lillah McCarthy  
Kenny ..... Kate Cartson  
Missie Tinwell ..... Eva Leonard-Horne  
AOT I.—Sir Colenso Ridgson's Consulting Room.  
AOT II.—On the Terrace at the Star and Garter, Richmond.  
AOT III.—In Dubedat's Studio.  
AOT IV.—The Same.  
AOT V.—One of the smaller Bond Street Picture Galleries.

There is something in the Shaw humor that appeals to Americans, and though "The Doctor's Dilemma" has its discursive moments and the performance lasted close unto four hours—from 8 to 12—it rarely relaxed its grip on the attention of the audience, which responded heartily to the wit and followed with a tense interest the development of an exceedingly unique satirical complication, compounded at the expense of the medical fraternity. It was produced in London nine years ago, but has never been professionally offered in an American theater. The production was a triumph for Mr. Barker. The performance lacked little of reaching a stage of perfection, and though radically different from the picturesque conceit of "Androcles and the Lion," suffered nothing in comparison. The comedy shows the Shaw theories in their boldest, most irresponsible form in the avowal of doctrines that fly in the face of orthodoxy at every turn, and may even strike some as studiously wicked, and yet provokes laughter because they are so spontaneously put forth.

Dr. Colenso Ridgson has just been knighted for discovering a cure for tuberculosis. His fellow practitioners of all schools gather to congratulate him. Much has a medical theory of his own; the modern Scientist mingles with the old-school practitioner, the city doctor with the poor country doctor charging a fee of eighteen pence. There comes to the office of the new-made knight a beautiful woman, Jennifer, whose husband is a brilliant wayward, unscrupulous young artist of great promise, named Dubedat. He is afflicted with tuberculosis. At first, the busy Ridgson refuses to see her; when she is admitted at last, he is struck by her beauty and the proof of Dubedat's remarkable skill. He invites the artist and his wife to attend a dinner he is giving to his colleagues, and the charm of the woman wins upon all. They resolve to help him. But before the supper is over each discovers that he has been shrewdly victimized by the insouciant Dubedat. To each he has told the same story, and all but one have loaned him considerable sums of money on a specious plea. They go to his studio in a body, but reproaches are wasted on the agreeable scamp as water on a duck's back. Sir Ralph Bloomfield-Bonington, a fashionable physician, alone undertakes to treat the artist. When Jennifer makes her strongest appeal to the great tuberculosis specialist, he tells her to place herself in the hands of Sir Ralph and trust him to cure Dubedat. The artist dies, and in a subsequent scene which closes the comedy, Dr. Ridgson reveals his love for Jennifer, and admits that he allowed Sir Ralph to kill Dubedat, knowing that his manner of treatment would have no other result. He is indirectly a murderer, but—he is a doctor! When he proposes she has already obeyed her husband's injunction and married another man.

This is the barest outline of the complication. Its charm consists in the unique characterizations and the spontaneous wit and satire of the treatment, the forceful contrast of characters, the quaint Shavian point of view, the apt individualizing and general audacity of reasoning. That its satirical summary of medical theories and its flings at the vanities of the followers of Asclepius are not resented by the profession seems attested by the assertion that the play has been produced by physicians in this country in private. Three or four characters stand out with peculiar distinctness: Sir Patrick Cullen, a practitioner of the old school, who has heard his father discuss discoveries hailed as great modern healing agents; Sir Ralph, an ultra-modern physician patronized in royal circles, and a butterfly, the first part strongly characterized by Lionel Braham, the second marked with a delightful inconsequence by Mr. Heggie. Still another striking portrait of character is Arnold Lucy's Dr. Walpole, who scientifically traces every symptom of disease to blood poison and finds his cure-all in operations; and an excellent bit of characterization is that of Dr. Blenkinsop by Edgar Kent.

Two uncommonly good stage portraits remain to be mentioned. That of Jennifer by Lillah McCarthy, and of Dubedat by Nicholas Hannen. The former invests the character of the artist's wife with a good deal of tenderness and sincerity. She has married the young artist from love, and believes in him; she reasoned that the little money she had would tide him over his first struggles; she knows nothing of his

wanton gaiety, his secret illegal marriage to Minnie Tinwell, the hotel maid; and the doctors keep her in ignorance, for they respect her devout belief in the brilliant scapegrace. The death scene of the artist denotes the reckless play of spirits of the author better than any other; he depicts the dying consumptive still enamored of Jennifer, who hugs him close to her breast; it is a scene strangely compounded of pathos and sardonic humor, of vanity and scorn, and yet with a touch of somber solemnity—the whole capably denoted by the actor.

The author tells us that "life does not cease to be funny when people die any more than it ceases to be serious when people laugh."

## "ALICE IN WONDERLAND"

A Fantastic Play in Three Acts and Eight Scenes. Dramatized by Alice Gerstenberg from Lewis Carroll's "Alice in Wonderland" and "Through the Looking Glass." Music by Eric Delamater. Staged by W. H. Gilmore. Produced by the Players' Producing Company. Booth Theater, March 28.

Mr. Lewis Carroll ..... Frank Stirling  
Alice ..... Vivian Tobin  
Red Queen ..... Florence LaChapelle  
White Queen ..... Bernice Golden  
Humpty Dumpty ..... Thomas Tobin  
Gryphon ..... Alfred Donohoe  
Mock Turtle ..... George Stein  
Mad Hatter ..... George Stein  
March Hare ..... Fred W. Forman  
Dormouse ..... J. Gunnis Davis  
Frog Footman ..... Walter Kingsford  
Doormat ..... Kenneth Kinnip  
Cheshire Cat ..... Alfred Donohoe  
King of Hearts ..... Frederick Annerly  
Queen of Hearts ..... Winifred Hanley  
Knave of Hearts ..... Foxhall Dainesfield  
Caterpillar ..... Walter Kingsford  
Two of Spades ..... Joe Barlow  
Five of Spades ..... W. Ross  
Seven of Spades ..... John A. Rice

"Alice in Wonderland" is dramatized by Alice Gerstenberg from Lewis Carroll's story, and "Through the Looking Glass," with music by Eric Delamater. The play suggests "The Poor Little Rich Girl" in eccentricity, and "Little Women" in quaintness; inferior to both, however, as regards virile interest. It is a performance designed especially for children; and it must be regretted that there is not a theater in town that could be utilized for just such plays for the special patronage of children.

In the first scene Alice goes to sleep by the fire after a little scene with the young minister, in which they chat about the figures on a chess board and the kings and queens in a deck of cards. Alice has expressed her wonder at the mysterious land within the large mirror over the mantel. No sooner has she dozed off than a queen and her companion appear in the looking-glass and call the child. So Alice mounts the mantel and enters the mirror.

There is a quick change in the dark, and we see Alice stepping out of the looking-glass at the other side, representing a scene of the room reversed from the first scene. From thence on she passes through all sorts of childish adventures, until we discover her again asleep by the fire; and she awakes to find that she has been dreaming. Her adventures are weirdly unique and cast her into strange company. There is the Red Queen, the White Queen, White Rabbit, Humpty Dumpty, Gryphon, Mock Turtle, the Mad Hatter, the March Hare, the Frog Footman, the Cheshire Cat, King, Queen, and Knave of Hearts, a Caterpillar, and other more or less interesting and uncanny creatures within the scope of a child's imagination.

George V. Hobart might have made the performance more striking or more picturesque by introducing a bevy of beautiful chorus ladies singing and tangling through the wool and web of the dream; but Alice Gerstenberg confined the action within the limits of strict propriety, and kept it sacred from the spirit of a wanton Broadway show. The subject is hardly within the scope of virile dramatic action, and is more interesting for its queer conceits in the way of types and episodes than for any purposeful moral. It has no underlying purpose, and points no moral such as "The Poor Little Rich Girl," and for that very reason makes only a limited appeal. Alice is wonderfully well played by little Vivian Tobin. Her performance is natural and childishly artistic, and her selection for the part showed excellent judgment. The cast is fair, with honors to Geoffrey Stein in the part of Mock Turtle and afterward the Mad Hatter.

## THE IRVING PLACE THEATER

The German players at the Irving Place Theater are still seen several nights a week in "Immer Feste Druff," the musical war comedy which has been the hit of the season. Director Christians has arranged a series of special Bismarck performances in honor of the hundredth birthday of the Iron Chancellor with Kleist's patriotic drama, "The Prince of Homburg," as the attraction and a special cast. Later in April there will be a gala performance of Goethe's tragedy of the rise of the Netherlands against the Spanish oppressors, "Egmont," at the Metropolitan Opera House. The latest offering was "Der Strom" ("The Stream"), by Max Halbe,

given one evening last week, in which a young actor, Carl Dornberg, created a sensation among the initiated in one of the principal parts. He played with intense feeling and extreme cleverness a most difficult role that would have tested the ability of a veteran, yet it was his first appearance on any stage. Throughout the three acts he made hardly a false movement, and coupled his impersonation of the fiery and headstrong Jacob with a splendid delivery and remarkable discretion. Director Christians discovered him among the German reservists in the city.

## ISADORA DUNCAN

Isadora Duncan and her pupils—some one has aptly termed them the "Isadorables"—began a four weeks' engagement at the Century Opera House on Thursday evening, March 25. The programme was the same with minor exceptions that she presented recently at the Metropolitan Opera House.

The interior of the Century has been changed until it is scarcely recognizable. The orchestra chairs have been removed with the exception of a few rows at the back of the auditorium, and the stage has been extended to occupy the space once devoted to the seats. Grayish blue draperies, which give a sense of comeliness and frigidity, hung at an incalculable distance at the rear of the stage. Screens of the same color covered the proscenium columns. Draperies here would have been far preferable, as the screens were dimly and ugly in design and detracted from the impressiveness of the picture.

The evening was inspired—to quote the programme—by Franz Schubert, and his works accompanied the dancers until near the end, when a series of Brahms waltzes were given. At various intervals Augustin Duncan, clothed in Grecian robes, emerged from the depths of the stage and recited sonorous bits of the Beattitudes and morsels of Macbeths, which the young dancers interpreted.

The pupils have gained in spontaneity, the only quality they previously lacked. Their grace, beauty of body, litheness and vitality have long made them marvels to behold. At no time did they fail to express the buoyancy and bodily freedom so essential to the interpretation of the pagan spirit of the old Greeks.

Miss Duncan was eloquent, indeed, in her poses. She also danced with all of her old-time skill. Only in the episode called "The Chase" did she seem to lack the lightness and suppleness of her assistants.

A feature of the evening was the remarkable overhead lighting arrangement.

## AT OTHER HOUSES

STANDARD.—"The Trail of the Lone-some Fiancé" is the attraction this week at the Standard Theater. The cast includes Isabelle Lowe, James Heron, Jack Fendleton, Noah Berry, C. Paul Schwager, John W. Hennie, Marie Scott, Marguerite Abbott, and Adrian Morgan.

## TRY-OUT OF "THE ALIEN"

William Elliott to Produce Play Dealing with Land Question in California

"The Alien," a new play by Mrs. J. M. Turner and Mrs. C. Wright, of New York, the rights to which are owned by William Elliott, was given a stock presentation last week by the Ira Harbo company at Mt. Vernon. The try-out of the play was given for Mr. Elliott, who plans a Broadway production for it next season.

"The Alien" deals with the Japanese-Californian anti-alien land question, a subject which, according to all reports, has been treated convincingly. Norman Hackett, remembered for his work in "The Typhoon" on tour, was especially engaged for the stock production. He played the leading role, that of a Japanese, in a thoroughly artistic manner. Ina Hammer, leading woman of the company, was excellent in the part of "Jo" Everett, and other members of the company who contributed able services were Pell Trenton, James Ashley, Walter Lewis, Adin Wilson, Fred Stark, Marie Carroll, and Elleen Wilson.

Many people prominent in the theatrical world attended the production.

## MANY PRODUCTIONS SCHEDULED

With the passing of Lent many new plays are scheduled for production. Though Easter is not until Sunday, five new attractions are to be staged this week. Tomorrow night the Modern Stage presents "John Gabriel Borkman," "The Revolt" is produced at the Maxine Elliott Theater, and the circus opens at the Garden. On Saturday night "The Natural Law," upon which Boston put a ban, will be presented at the Republic, while at the Shubert occurs the interesting revival of "Trilby" with a notable cast.

Monday, April 5, there are three openings: Arnold Daly in "You Never Can Tell" at the Garrick; "Nobody Home," at the Princess, and Louis Mann in "The Rubble" at the Booth. On Wednesday Charles Frohman and David Belasco will present their joint revival of "A Celebrated Case." Monday, April 12, the Gilbert and Sullivan Opera company begins its New York engagement and Margaret Anglin is seen in her new play, "The Desert."

## "COME ON, CHARLIE"

Sanger and Jordan have completed arrangements whereby George V. Hobart will dramatize for John Cort, the "Come on Charlie" stories.

## ACTORS' EQUITY ASSO'N

Woods Sends for "Season Contracts"—Association's Advice Sought Throughout Country



At the last meeting of the Council, held in the Association's rooms, Suite 608, Loagere Building, on March 22, the following members were present: Mr. Francis Wilson, president; Messrs. C. O. B. Cope, DeAngelis, Kyle, Mitchell, Stewart and Westley.

New members elected:  
Frances Cameron  
Leona Chiswick  
William Gilman  
Patricia Collins  
Hazel Davis

Missa Gombel  
Mrs. Cecil Raleigh  
Pauline Seymour  
Henry Vogel

Responding to the call of the New York State Federation of Labor, our president and secretary addressed a protest to Governor Whitman, in the name of the A. E. A., against the Spring Bill, Senate No. 1168. Under the construction thus far put upon the non-partisan Compensation Law, which this bill seeks to amend, actors are not included among the wage-earners it protects—but the protest should be universal for it is the cry of humanity. The New York Tribune, a Republican newspaper, said of the bill: "It is a mistaken seal to serve special interests which have suffered by the enlightened activity of the State."

A. H. Woods wrote us a few days ago asking for one hundred of our CONTRACTS for the SEASON. They were sent him immediately.

Oliver Morosco wired us from Los Angeles asking for information regarding the deduction of income tax from actors' salaries. We were pleased to be able to answer his questions.

James Neill has replied to our inquiries after studying the bill, and he declares the prospects warrant preparation for a meeting of actors in Los Angeles, Cal., during the time the A. E. A. representatives to the Panama-Pacific International Exposition shall be on the Western Coast. Mr. Neill volunteers to lend his valuable aid in the work.

The advice of the Association has been sought by telegram from Savannah, Denver, Clinton (Iowa), Utica, and Winnipeg within the last ten days.

We have no reason to doubt the word of some managers who tell us they frequently keep actors rehearsing, although their first half-a-dozen rehearsals may be unsatisfactory, in answer to their own appeals, with the hope that they will improve. If the reasonable probationary period of one week, or less, is to be permanently established, all actors must bestir themselves to give a taste of their real quality before it expires. A little more application in some quarters is all that would be needed.

Members are urged to make sure that we always have their correct addresses. Upward of fifty pieces of mail have come back to us lately marked "Not found."

A series of mid-day meetings will be inaugurated in the Association rooms shortly. The Council is seeking useful suggestions from members pertaining to the problems that confront it.

Our president has reported a very pertinent conversation he held with Mr. Lee Shubert, in which the latter offered certain practical ideas. Mr. Shubert has been invited to visit a meeting of the Council for an exchange of views.

By order of the Council,  
RUTH MCRAE, Cor. Secretary.  
HOWARD KYLA, Sec. Secretary.

## HITS AT CUT-RATE TICKETS

Frohman Declares Practice Cheap Playwright, Playgoer and Play Producer

Charles Frohman has issued a statement calling upon theatrical managers to stop the practice of selling tickets at cut rates either through the medium of outside agencies or the box-office. In his warning, Mr. Frohman said:

"The selling of cut-rate theater tickets is a sin in theater management, which condemns itself on three accounts. It is certain to end fatally for every manager, because it means dishonesty toward the authors who write the plays, dishonesty toward the public which pays to see plays, and in the end dishonesty on the part of those managers who corrupt their box-offices by turning them over to cut-rate ticket agencies.

"It is time for all playwrights to rise in a united protest against the practice that is depriving them of their just earnings. If any manager wishes to sell his best tickets for one dollar, let him do so; but let him also sell at that price to everybody, and then the author will know his right share of the box-office takings.

"My cry is one of warning—that we may escape the day, as in Paris, when playwrights will have to put watchers in the box-offices that they may not be cheated of their earnings."

## HACKETT TO PRODUCE

To Give Tynan's Dramatization of Reeve's Detective Stories, "Craig Kennedy," in Spring  
James K. Hackett will make an early Spring production of a dramatization by Brandon Tynan of Arthur Reeve's "Craig Kennedy" detective stories. Mr. Hackett will not appear in the play, being merely the producer. "The Man in Request" has been selected as the title of the melodrama.



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# NEWS OF STOCK PLAYS AND PLAYERS

## The Ticker

Hats off to Connecticut. It is the center of stock gravity in New England, or will be if Charles Emerson Cook, managing director of the Cook Stock Players, works out his intentions. Mr. Cook organized a stock company at the Jacques Theater in Waterbury. It was a successful venture. Mr. Cook, however, did not propose to stick to Waterbury and make it a pent-up office for his business. Making Waterbury a stock hub, Mr. Cook is putting in spokes that will run out into every theatrical field he can reach. He has put his own capital in the plan and persuaded others to come in and assist. There will be an assistant director in each city where a Waterbury company is to be as capable as the home organization in every particular. Furthermore, and this is encouraging, the companies will be seen in new plays or as many as can be harvested, and in some of the successes that have made Broadway famous. Springfield, Mass., is one of the fields in which a Cook company will appear. The first spoke in the wheel is Stamford, the date, Easter Monday. The home organization is to be incorporated under the blue laws of Connecticut. Waterbury is to be the producing center. Good luck to Manager Cook and his co-director Charles D. Pitt, who is the spokesman.

## GREATER NEW YORK STOCK

Brooklyn.—The principal honors befell Isadore Martin at Keith's Crescent Theater March 22-27. She appeared in the title role in "Rebecca of Sunnybrook Farm," and gave a delightful interpretation of Rebecca and was accorded an enthusiastic reception at every performance. Robert Gleckler, as Adam Ladd, found very little work to test his ability. However, he overlooked none of his opportunities. Charles Schofield found the stage driver a congenial assignment. Clara Mackin, Carolyn Hall, Beatrice Moreland and Lottie Church were all deserving of special mention. William Everts and Charles Wilson were seen to advantage. Elizabeth Kilday, Mardette Frost, Grace Shanley, and Maude Simmons were cast as the village girls.

William H. Sullivan made his debut as leading man at Keith's Gotham as Harry Lindsay in "Nearly Married" which was last week's offering. Robert Lawrence, the new heavy man, also made his first appearance as Richard Giffen. Miss Ann MacDonald gave a pleasing performance of the principal feminine role. Alsworth Arnold, a regular member of the Crescent Company, was transferred to the Gotham for the week. He gave an interesting interpretation of Prince Ran Jebulle. Another debut was made by Claire Evans, who was seen as Tom Robinson. The other parts were capably played by J. Francis Kirk, Florence Pinckney, Fayette Perry, Albert Marsh, Sadie Radcliff and William Davage.

Reports from the West indicate that James Kyrie MacCurdy, formerly popular with Brooklyn stock patrons, is vaudeville with success. "Put on Your Old Grey Bonnet" is the title of Mr. MacCurdy's latest vehicle.

With bird cages and handboxes in hand, Mr. and Mrs. Noel Travers decamped for Syracuse March 24, where the new organization will take possession of the Welting Opera House. J. LEON DATO.

Keith's Bronx.—"The Story of the Honary" was presented in stock for the first time by the B. F. Keith Bronx Stock company, week March 22. Many special engagements were necessary for this production but first honors were carried off by the members of the regular company. Howard G. Edwards in the role of Capt. Paul Romain was most successful as was Walter Marshall as Capt. Philip Romain. Fred C. House as Lieut. Peterkin, Albert Gebhardt as Carl La Rose, Ellis E. Kirkham as Father Theodore, Julie Herne in the part of Venetia, Luella Morey as the Mother Superior and Margaret Fielding as Wilhelmina scored decided hits. Russell Parker, Fredric Webber, Arthur Walton, David Earnest, Fitzgerald Norman, Harry Stephens, Miron Hastings, Desmond Winters, G. F. Sharp, Ernest Hall, Ed Lester, Roy F. Summers, Harry Stuts, Chas. Hilton, Joseph Dunn, completed the cast. "Rebecca of Sunnybrook Farm" week March 29.

Wadsworth Players.—The Wadsworth Players scored a decided hit in "The House of Lies" week March 22. John Lorenz and Wanda Howard leading the cast in a spirited performance. Edith Spencer was a splendid mother-in-law and individual hits were made by Henrietta Goodwyn as Fayette de Montville, Bert Wilcox and Nell Pratt. Richard Ogden, Jerome Renner, Jack Doyle, Carroll Daly and Jack Hanley contributed successfully to a delightful performance. "The Parish Priest" week March 29, with "The Time, the Place and the Girl" for Easter week. IDA C. MALCOMSON.

Bonstelle Co. West End.—The Bonstelle Stock company appeared in "The

Misleading Lady" at the West End, March 22-27. Miss Bonstelle was not up to her standard as Helen Steele. For some reason or other she did not seem sure of her part. Corliss Giles as Jack Craigen, and Robert Adams as Stephen Weatherbee, were good, but the best bit of acting was done by Joseph Lawrence, as "Boney." The audience was vociferously appreciative.

## YONKERS AT YONKERS

The Yonkers Stock company at the Manhattan Theater, Yonkers, N. Y., gave "In Missoura" week March 22, the benefit being for Pallasade Rebekah Lodge, I. O. O. F. Joseph Gillow had the part of Jim Haddburn, in which Nat Goodwin appeared, and Gillow did it in a way that Goodwin would have approved of. The entire cast was most satisfactory. The current week, "The Servant in the House."

## NEW STOCK IN SYRACUSE

SYRACUSE, N. Y. (Special).—The Corne Payton Stock company closed its engagement at the Welting Theater last week. April 5 the Noel Travers-Irene Douglas and associated players will take possession of the Welting, thus transferring to Syracuse the company that has had such remarkable success in Brooklyn for the last three years. Mr. Travers has conducted stock companies in Minneapolis, Milwaukee, Denver, Los Angeles, Seattle, Brooklyn and other cities with success. Miss Douglas, the leading lady, is described as petite and pretty, possesses a sweet personality and a charm of manner. The opening play will be "Rebecca of Sunnybrook Farm." This will be succeeded the week following by "Help Wanted." Miss Minnie Stanley, George M. Carlton, Reynold Williams, Jack Matthews and Kenneth Gratton are among the members of this company. NORTON.

## STOCKS OF ST. LOUIS

St. Louis, Mo. (Special).—The King's Stock company, under the direction of Thos. Coffin Cooke, gave "The Strength of the Weak" week March 22. Florence Roberts headed the production, and too much praise cannot be given this worthy actress for her excellent work. Edward Lynch, the leading man, also scored. Wm. Randall, Hal Brown, Herman Macgregor, Helen Marquis, Douglas Patterson, Eleanor Carey, Mabel Carothers and Chas. Horn are other members who are aiding in making the productions efficient. This is Miss Roberts' last week. Edmund Breece will be the next guest-artist.

"The Red Horse" was given an admirable production by the Park Opera company week March 22-29, under the direction of Chas. Sinclair. Franklin Farnum made his initial appearance as leading man and scored a decided hit. Roger Gray and Mabel Wilbur enjoyed their usual success. Chester Beach, Louise Allen and Ed. Smith continue as popular members of the company.

"Broadway Jones," as played by the Players Stock company, drew good crowds to the Shenandoah week March 22-29. Mitchell Harris in the title role and Marion Ruckert, the leading lady, both did exceptionally well. John Maurice Sullivan as Jones' friend also scored. Leonora Bradley, Eda Von Buelow, Rosa Hendal, Rolt, McClung and Louis V. Calbra are other deserving special mention.

The Little Matinee Players gave an artistic performance of Kenneth Goodman's play, "Barbara," headed by Henry Hull, at Cicardi's Winter Garden. Nancy Lewis Saunders also scored. Miss Zoe Atkins, a local story-writer, is backing this new movement. WATKINS.

## EASTER WEEK AT NORTHAMPTON

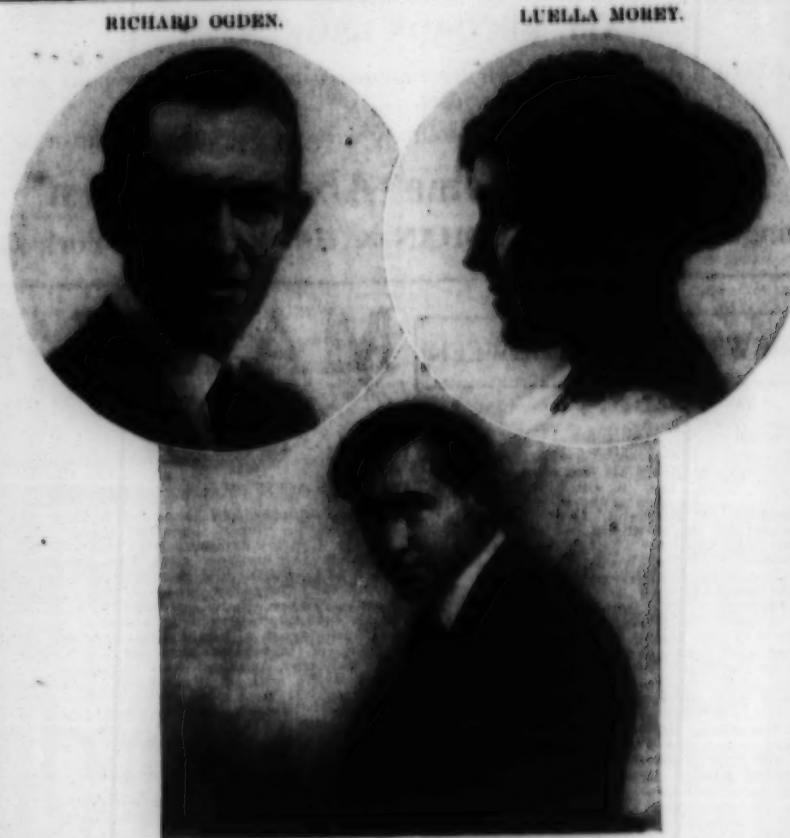
NORTHAMPTON, MASS. (Special).—The Northampton Players closed for Holy Week and will re-open Easter Monday in "Twelfth Night." The week of March 22 they gave an impressive presentation of "The Third Floor Back" in which James Hennie's fine and restrained work indicated genuine promise for his future. Julia Taylor was exceptionally good as Matia and the most sympathetic support was given by Allan Murane, Leonora von Ottenger, Cyril Raymond, Alice Donovan, William Pringle, Robert Homans, Robert Ames, Frances Goodrich and Dorothy Brown-Chubb. Miss Lucy Beaumont, recently with Miss Horniman's Manchester company, whose perfect character work during two weeks at the company has delighted local audiences, played Mrs. Tompkins, a part that she has played with Forbes Robertson in London and with Matheson Lang in Africa, India, and the Far East. Lady Augusta Gregory, well known through her connection with the Abbey theater and by her plays for the Irish Players, lectured at Smith College March 19 and later visited the municipal theater, making a congratulatory address between the acts of "The Climbers." The charming personality of Miss Anna Bird Stewart won many friends during the week of her appearance here with the Northampton Players in "The Climbers" and it is interesting to state that she will return in April when a play of her own will be staged at the municipal theater and played by the Northampton Players. MARY K. BARNES.

## CALBURNS, BRIDGEPORT

BRIDGEPORT, CONN. (Special).—A play that was refreshing and clever, a meritorious production and a setting that was extremely artistic were found at the Lyric March 22 in the opening of "Her Husband's Wife" continued the entire week. Miss Eleanor Cleveland was extremely good as Irene Randolph, the wife. The part was played with the cleverness and efficiency with which Miss Cleveland has won the hearts of so many local theatergoers. Miss Violet Barney, in the part of Emily Ladew, played the most interesting character part in the play with much skill. Miss Beverly West as the Baroness Von Hoffman was very pleasing, although she depicts a much older woman than she has before attempted. Miss Emma DeWeale took care of Nora, the maid, in splendid style. Lowell Sherman as Uncle John Belden was seen to excellent advantage, as was Fred Roland who enacted the part of the husband. Edward Barney as Richard Belden, applied himself with his usual earnestness and good work. Thomas Swen appeared as Mathews, a horse-trainer, in good fashion. The Calburns in "The Iron Master" week March 29, under the direction of Kendall Weston, who will take care of the title role. ALLEN P. WHIL.

## REGINA AMATEURS

REGINA PARK. (Special).—The Oliver Eckhardt Players, known as the Regina Permanent Stock company, assisted by several members of the Regina Amateur Club, presented "Mrs. Wiggs of the Cabbage Patch" week March 8, in aid of the patriotic fund. Excellent business was the rule during the week. Miss Gladys Macdonnell of the Regina Dramatic Club deserves special mention in the part of Miss Elchorn. A. G. McINTYRE.



JOHN A. LORENZ.

1. Richard Ogden is a member of the Wadsworth Stock, at the Wadsworth Theater in the Bronx. He is usually cast for "heavies," but has a long and varied line of other characterizations to his credit. 2. Miss Luella Morey is the versatile second woman of the B. F. Keith Bronx Stock company (New York). She is popular with

the patrons on account of her limitless line of conscientious portrayals, pleasing personality and gorgeous gowns. 3. John A. Lorenz is the leading man of the Wadsworth Players. He is particularly fitted in personality and temperament for his work, and is a favorite with the Bronx playgoers.

## STOCK TALENT IN OTHER PLAYS

INDIANAPOLIS. (Special).—Louise Dunbar, one time leading woman for the Arvine Stock company at the old Park, was warmly welcomed by her many friends when she appeared as principal of a sketch "Get the Money" at the Lyric, 22-24. Mattie Choate, a great favorite of the Forepaugh Stock at the Majestic five or six weeks ago, appeared, 25-27, at the same house in a sketch "Outclassed," renewing her pleasant over-the-footlights relations with old friends here.

Mme. Olga Petrova and her husband, Dr. John Stewart, formerly of this city, arrived in town the first of the week from Chicago, where Mme. Petrova has been scoring a big success in vaudeville.

Frank Thomas, who played the youthful lover in "Rosemary" with John Drew here recently, was the popular juvenile of the Arvine Stock Co. at the Park several seasons ago, and is the third member of the Arvine Co. who has appeared here in the past ten days. PEARL KIRKWOOD.

## NORMAN HACKETT AT MT. VERNON

Norman Hackett was seen in a special feature engagement last week with the Westchester, (N. Y.) Theater Stock company, at Mount Vernon. He is creating the Japanese role of "Choi" in the new play, "The Alien," which William Elliott is having tried out for him, with a Broadway possibility for it next season. Mr. Hackett's part is similar to Tokoromo in "Typhoon," which he starred in this season.

## DAVIS PLAYERS, PITTSBURG

PITTSBURG. (Special).—The Davis Players were seen in musical comedy, "The Yankee Consul," at the New Davis, March 22-27. Charles Gunn, in the title role, was delightful, and his solo, in the Days of Old, was a real treat. Florence Malone proved to be an attractive and pleasing Bonita, and Louis Kimball's Capt. Jack was well done. Charles Halton was credited with a splendid rendition of the secretary's role, and was perfectly at ease when singing, dancing or acting. Marjorie Barrett and Earl Lindsay did a clever dance specialty, and the chorus was adequate. Jessie Mueller, Mrs. DeShon, Roxanne Lansing and other members of the company were well cast. "Israel" March 29-April 3. PACKINER.

## EMPRESS PLAYERS, SAN DIEGO

SAN DIEGO, CAL. (Special).—"Damaged Goods" was given its first presentation in San Diego by the local stock company at the Empress Theater week March 15. The attendance was good, and the play was excellent. Ferdinand Munier, as the doctor was well cast, and John Wray as the husband was convincing. Miss Virginia Brissac was seen as the wife, and gave the same pleasing performance that has won her so many friends in San Diego. Miss Myrtle Vane, an old stock favorite in San Diego, has joined the Empress company. She will make a valuable addition to this popular organization. "Maggie Pepper" by the Empress Players week March 22d. MARIE DE BRACU CHAPMAN.



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## COLONIAL, PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—The Colonial Stock company, week March 22, gave a popular revival of Goodwin's success of a few years ago, "A Gilded Fool," to excellent business throughout the week. Interest in the production was augmented by the coincidence that Mr. Goodwin had recently brought to public attention, in his book of memoirs, the fact that it was the people of Providence who first set the stamp of approval on this play, which subsequently was associated with some of the most prosperous days of his career. Mr. Matthews and Miss King, in the leading roles at the Colonial, both found opportunities for a type of character portrayal in "polite comedy" which offered the necessary variation from preceding plays and aided materially in increasing the general appreciation of their all-round work on the stage. Local theatergoers also found it a pleasure to observe that Miss Tittle and Mr. Lewis, recently added to the company for ingenious and juvenile parts, were so cast in "A Gilded Fool" that the brighter features of their acting were made conspicuous. Messrs. Ross, Dudley, Kenmore, and Hebert, and Misses Winchester, Cass and Davenport, in smaller parts, were congenially cast. "The Turning Point," week March 29. The Colonial will omit both performances on Good Friday, giving the players a day of rest.

D. A. CHACE.

## PREMIER PLAYERS, FALL RIVER

FALL RIVER, MASS. (Special).—Large attendance greets the popular Premier Players at every performance. Carolyn Roberts, Clyde Bates and Maud Grafton with excellent support, presented "The Burglar" March 18-20. The performances are perfect and are what the public want. Carolyn Roberts, who has endeared herself to all the patrons, has become more popular than ever, and is on her third year as a leading woman in stock in this city. Violet Mahar, John Daley and A. A. Bushes gave good support. Well staged under the direction of Clyde Bates. Added attractions, The Village Cabaret of fourteen people, The Five Violin Beauties, and Jack Oni. The Players presented 22-24, "Parson of the Plains," with Carolyn Roberts as Margaret Blake, Clyde Bates, A. A. Bushes, Maud Grafton and Violet Mahar gave good support. Well staged. Eddie Darling, Finley and Burke, and James Evans, added attractions. Pleased large attendance.

Carroll Ashburn, a member of the Bijou Stock Company, who fell on the stage of the Bijou during a performance of "Fine Feathers," over eight weeks ago and injured his knee, and who has been very ill, is improving at his hotel in this city.

W. F. GUN.

## STOCK SEASON AT AKRON

Miss Alice Clements, leading woman of Horne Stock company, who has been at the Grand Theater, Youngstown, O., for the past twenty weeks, opened with the Horne company at Akron, March 29. W. O. McWaters is leading man, with James Swift, Tom Kruger, Lester Howard, Alvah D. Simms, William Hurley, Leslie Webb, Victor Fletcher, Kenneth Blabac, Margie Dow, Edith Gray, Disie Dow and Marguerite Bucktel are in the company.

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## PRINCESS, DES MOINES

Des Moines, Ia. (Special).—The Princess company in "The Case of Becky" week March 22, achieved a distinct success and much credit is due Director Morrison for the skill in which it was handled. Fay Bainter in the former Frances Starr role gave a wonderful performance of the dual personality of the heroine. Edward Woodruff as Dr. Emerson was splendid. W. H. Forestelle, Robert Brister, Margaret Dills and Mr. Brown were the others of the company that deserve special mention. "Baby Mine" week March 15, was well received. Fay Bainter, Edward Woodruff and Margaret Dills and Jimmy Bliss were well received. "Mistress Nell" week March 29, "Fine Feathers" week April 4. A. KAHN.

## FAVERSHAM PRAISES POLI

BALTIMORE, (Special).—In the production of "The World and His Wife" last week, the Poli Players placed to their credit one of the most satisfactory performances we can ever recall having witnessed in their house. A coincidence in connection with the presentation was the fact that Mr. Wm. Faversham, playing next door in "The Hawk," was an interested spectator at the Tuesday matinee. He spoke in glowing terms of the work of the company and was most enthusiastic over the splendid results obtained. The chief feature of the production was its remarkable balance, the result being an unusually well finished and distinctive performance.

KASS.

## KEITH'S AT PORTLAND, ME.

PORTLAND, Me. (Special).—The attraction at Keith's March 22-27, was "Nearly Married," featuring our popular leading man, Edward Everett Horton, Jr. Mr. William Macaulay, who recently closed in the "The Yellow Ticket," has joined the company. He replaces Mr. Walter Dickinson who has left to fill other engagements. This company is playing to capacity business, and has proved that Keith's Stock has become a Portland institution. The success of this organization is largely due to the clever business ability of Mr. Louis E. Kilby, the courteous manager, whom Portland patrons highly esteem. The opening bill for Portland Players at the Jefferson will be announced later.

AGNES ARMSTRONG.

## MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (Special).—G. Swayne Gordon, in Sol Smith Russell's old part of Hones Howe, carried off honors in the Mozart Players' production of "Peaceful Valley" at the Mozart, March 22-27, his work being among the best of the season. Billy Long was a delightful Virgil Rand and Emma Carrington a splendid Phyllis Howe. Peggy Cameron returned to the cast after an illness and won favor as Niobe Farquhar and Arthur Griffin pleased as Jotham Ford. Others who did well were Harry E. McKee, Henry Carleton, Jack Roche, David VonderSmith, Dora Booth and Henry Willman. "On Christmas Day," March 29-April 1.

J. MAXWELL BEERS.

## BAKER STOCK CLOSES

ROCHESTER, N. Y. (Special).—March 20 was marked the last week of the Baker Theater Stock company at the Baker. They were seen in the "Girl in the Taxi." The players all declared themselves pleased with their cordial treatment during the season. Some of the members feel that they have won a lasting friendship that will be their professional advantage at some future appearance here. Mr. M. Tello Webb, the character man of the Baker Theater Stock of Rochester, has joined Vaughan Glaser's company in Detroit.

BON HOGAN.

## FORSBERG PLAYERS, NEWARK

NEWARK, N. J. (Special).—The Forsberg Players presented "The Player" at the Orpheum March 22-27, with the company's favorite cast. "The Typhoon" current week. Manager Forsberg is preparing a special for the four hundredth performance during the Newark engagement, which will take place in the first week in April.

APPLAUSE.

## PERMANENT, BUFFALO

BUFFALO, N. Y. (Special).—The Permanent Stock produced "The Factory Girl" at the Lyric, 26-27, and proved very popular. The title part was taken by Doris Woolridge. "Woman Against Woman," week 29.

BARKER.

## STOCK UP-STATE

The Taylor Stock Co. began a two weeks' engagement at the Maxwell Opera House, Bangor, N. Y., week 22.

The Myrtle-Harder Stock Co. in repertoire, are playing to successful business at the Academy of Music, Newburgh, N. Y.

NOEL

IRENE

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# JUST IN TIME REPORTS

"Damaged Goods" to small audiences, Empire Theater, Syracuse, N. Y., March 23-25. "Twin Beds," April 1-5. Diversified entertainment at the Grand current week, inaugurating the Spring Carnival.

"The Mischief Lady," March 2, Chauncey Olcott, March 3, "September Morn," March 4, May Hobson in "Martha," the Day, March 10, and "The Candy Shop," March 15, played to S. R. O. at the Opera House, Winona, Minn.

Because of Holy Week, William L. Dockstader will keep his Garrick Theater, Wilmington, Del., closed all week. For week April 5 he has arranged for the following: Sophie Bernard, Lew Anger & Co., in "Safety First"; Mary Dore; Lasky's "Aurora of Light"; Leva, Leroy and Davis and others.

John Drew gave one performance of "Rosemary" at the Fuller, Madison, Wis., March 19. "Peg o' My Heart," March 20. Guy Bates Post in "Omar," is booked for Lincoln, Neb., early in April and the Morrow-Howard Players will play a summer season, opening May 5. Manager Zehring of the Oliver Theater, is a candidate for mayor of Lincoln.

"The Miracle Man" will be at the Academy of Music, Newburgh, N. Y., April 2, and "Robin Hood," April 7.

## BALTIMORE

"The Desert Island," with Margaret Anglin, First Time Easter Monday

BALTIMORE, March 30 (Special).—"The Desert Island," with Margaret Anglin as the principal, will have its first presentation at the Academy Theater Monday. It will then go direct to New York. The production here will be under the guidance of Mr. T. J. Dean.

Easter Monday will also bring another charming actress to town in the person of Virginia Martin, who will open Baltimore as the gateway for her first venture into vaudeville. But the most gratifying announcement of all is Carolina White, a Baltimore favorite, who upon the occasion of her numerous appearances with the Chicago company at the Lyric during their three seasons here, invariably with the exception of Miss Gordon, proved the greatest drawing power at the box-office.

The Messrs. Fords are to be heartily congratulated upon their decision to present light opera and musical comedies this season in place of the annual grand opera as the change will prove a most welcome one in many respects. The Messrs. who have established such a tremendously loyal following in Baltimore will manage the new company, which will include several favorite light opera singers. The season will be inaugurated April 10 and the repertoire will be chosen from such works as "Naughty Marietta," "Chocolate Soldier," "Spring Maid," "The Widow," "Dollar Prince," "The Firefly," "The Candy Shop," "The Belle of Havana," "The Belle of New York," "Mlle. Modiste," and others. The prices will be extraordinarily low, 25 cents and 50 cents for the best seats, while at the matinees there will be but one price, 25 cents.

It is to be regretted that force of circumstances resulted in such an interesting piece of dramatic writing as "The Hawk" being brought to Baltimore on near the end of the seasonal season, as the last two weeks of Lent are as a rule rigidly observed by Baltimoreans of all creeds, and for this reason many found themselves unable to witness one of the best examples of modern playwriting offered here this season.

"Milestones," which played a return visit to town, occupied Ford's, where it likewise felt the effects of the Lenten period. Hardly indeed does one see a play so well acted upon the occasion of its second visit. With the exception of Mr. Faversham's performance the most noteworthy feature of the week was the first presentation of that much-discussed war antidote, "Was Bricks" in which Baltimore had the pleasure of becoming acquainted with one of the most brilliant of the present season, Glida Varval, an actress of unusual promise and remarkable personality, whose work in the lately deceased Ames-Brown \$10,000 prize play, "Children of the Earth," aroused such a tremendous burst of enthusiasm from the Metropolitan critics. Miss Varval has the rare and happy faculty of making her audience live with the character, investing it with such power and sympathy as to cause one to lose sight of the fact that it is all acting. Another newcomer to Baltimore was on the bill, Nian Halmerin. If, as they say, personality counts, then Miss Halmerin is the biggest find vaudeville has discovered this season. She is distinctly different from all others. Possessed of a charming stage presence, exceptional ability as a singer, she has grasped that elusive virtue of being able to characterize a song and invest it with a distinct setting all its own. And what is more important, she has the songs. Orville Harrold sang several pleasing ballads with considerable success.

The Academy is presenting an exhibition of war films. Ford's gives a screen version of "Three Weeks," and the Colonial furnishes a varied program of the silent drama. The only theatrical fare of the week is to be found at the Poli home, where the stock players are doing "Before and After," while the Maryland Garden and Hippodrome continue with their usual vaudeville offerings.

I. B. Kama.

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## INDIANAPOLIS

INDIANAPOLIS (Special).—John Drew charmed large audiences at English's March 12, 13, in his revival of "Rosemary," which brought back that dear old lady, Mrs. Thomas Whiffles for the second time this season and introduced us to the fascinations of Alexandra Carlisle, who was greatly liked. Dorsey's Photographic Wonders March 15-18 was followed by another notable revival, "Disappearance," with the three prominent stars, William Orlitzky, Blanche Bates and Marie Dore, all of whom scored so artistic success and a hearty reception from large, delighted audiences. Three more attractions followed, after which the season closes: "Prince of Plumes," March 25-27, May Hobson in "Martha," the Day, March 28-31. "Nari," April 1-3.

At the Shubert Murat, James F. T. Archibald attracted a good-sized audience to hear his war tale, illustrated, March 18. Week March 20-April 1 will witness the premiere of Oliver Stoddard's production, "The Lady We Love," with Christine Norman, Ralph Stewart, and others.

"The Legend" closed its regular season with "Within the Law." Then came a week of war pictures, March 25-28. A share of the receipts amounting to \$211.15 was turned over to the Star Summer Mission Fund through the courtesy of Manager Shubert Murat. The house reopened as a high-class picture house for the summer season March 30, with first-run pictures, changed three times a week. The new stage will be followed by some of the Strand in New York, on a smaller scale.

At Keith's, March 15-20, Hoodlin, and Will Rogers, the cowboy, Week March 22-27. Low Dockstader's clever monologues was a big feature of the bill. Some of the headliners are to come before the season's close, including among others Caroline White, Irene Franklin, Eva Tanguay and Evelyn Nesbit.

FRANK KIRKWOOD.

## BUFFALO

BUFFALO, N. Y. (Special).—Pauline Frederick, playing at the Rock March 22-27 in "Innocent," made a splendid impression on the thousands that witnessed this production and scored a success. "Dancing Around" March 28.

A strong and capable company, with Arthur J. Gibson handling the Patriarch in "The Miracle Man," was at the Star March 22-25; fair houses. House dark week March 26. Claude Gillingwater and Edith Lyle, appearing in "Wives of the Rich," topped the bill at Shubert's March 25-27. Other pleasing features were Bert Arrol, the Arnot Brothers, and No-

"Bringing up Father" furnished a number of features and novelties out of the beaten path and was well appreciated by large houses at the Majestic March 20-27.

"The Five Hundred Dollars Reward" presented by the Shubert Parade at the Garrick March 20-27, received a praiseworthy interpretation, headed by George F. Harns. Capacity houses was the reward. "Golden Crotch" week March 28. Harns week at the Olympic March 29-31, with seven famous attractions headed by the Hansen Ben All Arena.

J. W. BARKER.

## FAR WEST PLAYS AND PLAYERS

SAN DIEGO, Cal. (Special).—"A Modern Eve" was seen at the Strickland March 14-17 and pleased good houses. Helen Keller in her lecture, "Happiness," was billed to appear sometime and night, March 17, but owing to a change in her route was unable to appear in the afternoon. A packed house waited for her, but consented to take admissions for the evening instead. "The Winner of Barbara Worth" March 18-20.

Week March 18, the Navy offered Edward Bloodell and Katherine Caine in "The Last Boy" for the headline act. The Three Greys, Evans and Sisters, Cunningham and Rose, Johannes Josephson's Original Icelandic Giltina company, closed the bill. This is the first time any of the acts have been seen in San Diego. All of the photo playhouses are doing good business. A production of "The Promised Land" will be staged at the Exposition by Charles Camille Saint-Saens, French composer. Schumann's "Cello" was celebrated at the Exposition March 23 in honor of Madame Schumann-Heink, who is a native of this city. All of the prominent musicians of the West were there. Miss Stella Watts, who has been playing the lead with Harry Girard in "The Luck of a Virgin," and left the act to Prince to undergo an operation for an ailment of the throat. Wonderland Park and adjacent properties at Ocean Beach were sold at trustee's sale March 17 to satisfy a mortgage of \$150,000. Colonel D. Collier, who represents the new owners, states that the new plans of the park have been gone into as yet.

MARIE DE BRAD CHAPMAN.

BOISE, Idaho (Special).—At the Pinner Theater, March 11, music lovers enjoyed a rare treat with a second recital by the Boise Symphony Orchestra. The varied programme was well executed under the capable leadership of Professor C. O. Bruch. M. M. LUNDSTROM.

TACOMA, WASH. (Special).—"Whirl of the World," at the Tacoma March 18, 17; fair houses. Myria at the Colonial and Liberty March 14-20. FRANK H. COLE.

SEATTLE (Special).—The attraction at the Seattle was "Bringing Up Father" March 14-20 presented in highly entertaining manner by a capable company before houses averaging good business. Pantalone's; Herbert Lloyd and company and vaudeville March 14-20. Orpheum: Lina Abernethy and vaudeville. Empress: Owen McFadden and vaudeville. Work is progressing rapidly on the new Pantages Theater at the corner of Third Avenue and University Street, adjacent to the Federal Building. It will be a fine and imposing structure.

BENJAMIN F. MESSING.

DENVER (Special).—"Mary Jane's Pa" did well at the Denham March 21-27. Carl Anthony's tale of his wanderings as a vagabond was artistically rendered. Miss Fleming was natural and sincere. Helen Hobson appeared as Mary Jane. Herman Walden was in the cast. "Charlie's Aunt" followed. Mary Holland joins the company as leading lady April 4 in "Smith."

The Lang-Miller company are playing to good business. An extra nation of "Within the Law" was booked March 19. "The Traveling Salesman" March 21-27 was well acted. "The Shepherd King" followed. Folk dances portraying Colorado history by 1,700 public school children at the Auditorium March 28. "Woman Proposes" at the Orpheum March 29-31. The best sketch presented there this season.

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**WASHINGTON**  
 Holy Week and Easter Week for Drama, Music, Lectures and War Pictures

WASHINGTON, D. C., March 30 (Special).—Elsie Ferguson is a warmly welcomed popular favorite in "Outcast" at the National the current week, with a crowded opening attendance, notwithstanding Holy week, which is looked upon in this section as the worst theatrical week of the year. The engagement, judging from the advance sale, will be a most satisfactory one. From here the star and play go for a lengthy season to Chicago, with possibly a San Francisco engagement during the Exposition. George Arliss in "Disraeli" is the Easter week offering.

"The Bird of Paradise" at the Belasco during the past week, with nothing in opposition, fared extremely well. The current week, four days, twice daily, was pictures, with E. Tenneyson. Newly lectured, Master week, "The Chimes of Normandy," with a selected Washington amateur cast.

The Columbia during the past week hummed the Washington Post series of moving pictures of the war. The present week is given over to a return picture, presentation of "Hippocritus." The Columbia Musical Comedy company, which follows, opens April 5, Easter Monday, in "The Home Maid," for a thirteen-week Spring and Summer season.

The National was dark during the past week with the exception of Thursday night, when Elmdorf made a return to fulfill a special engagement to present his lecture on "Flowers from Many Lands." By request, with but a week's absence, John McCormack returned in a repetition of his attractive song recital. John Philip Sousa and his band will give two concerts, matinee and night, at the National, Sunday, April 11.

"Before and After," Leo Ditrichstein's amusing play, is the current week's offering by the Fox Players at Fox's. Fox introduced a new departure last Sunday for the first time, introducing photomicroscopic pictures of the human body, presenting the feature film, "Tillie's Frenzied Romance," picturing Marie Dressler as the star fun maker.

M. Gregory Broadway violinist, who will be the assisting artist at the Russian Ballets Orchestra concert at the Columbia Easter Sunday afternoon and night, is making his first tour of America. Broadway has the distinction of being the youngest Russian to graduate from the Imperial Conservatory of Music in Petrograd—St. Petersburg, as you like it. He completed his course with the highest honors when seventeen years of age.

Under the Mayer Amusement company, who have recovered the control of the Casino here, as mentioned in my past week's letter, Harris W. Watkins, a theatrical manager of New York and Philadelphia, will hereafter have the management under a new policy, which insures three performances daily of high-class vaudeville, including a feature photograph.

Leo Wheat, classmate and intimate friend of Sir Arthur Sullivan, died in a hospital here last Thursday. He was seventy-four years old and during the later years of his life was a familiar and well loved figure in musical circles about the National Capital. He was born in Memphis, Tenn., May 6, 1841, and was the son of the late Rev. J. T. Wheat, an Episcopal minister, and for years also a professor of English at the University of North Carolina. One of his brothers was Major Robertson Wheat, who commanded the Louisiana Tifftes of Confederate fame. Mr. Wheat was one of the renowned musicians of the South. He received his musical education in Leipzig, Germany, where his friendship with Sir Arthur Sullivan began. After his return to this country, Mr. Wheat was identified with Theodore Thomas. He was a composer of note and many homes in the South to this day have his compositions. He had the distinction of appearing at one of the big musicals at the White House before a very large and distinguished gathering during President Cleveland's first administration.

Madame Calve was obliged to retire from the Keith bill last Wednesday afternoon on account of a severe cold. Nora Bayes, the popular comedienne, was hurriedly summoned as principal headliner, but after a few days rest Madame Calve reappeared and Miss Bayes continues as another number on the bill.

The current week's big bill at Keith's under Manager Robbins' direction included Orville Harold and Beatrice Herford in a prime musical and Joe Jefferson and Bessie Bender in their laughing novelty, "Poor Old Jim." Other features are the talented London music hall comedienne, Josie Heather and company, the Five Annals Bros. "On a Cruise to the Land of Harmony," Maud Roche's monkey show, Willie Brothers in arctic daring, and Jed and Ethel Deely.

The National Sunday afternoon and night was crowded with German-Americans to hear H. Herman Riddler, of the New York Staats-Zeitung, on the European war, with also a talk by Miss Hay Beveridge, the American girl who was a German war nurse, with motion pictures of the only official German war pictures.

JOHN T. WARDE.

#### BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—While Lew Fields was conspicuous by his absence, "Hanky Panky" found no trouble in pleasing patrons of the Majestic March 22-27. The cast is composed of an excellent coterie of comedians, including Dave Jones, Al Steadman, Bobby North, and Ralph Edwards.

Robert Hilliard is credited with a stage comeback. He appeared last week at Teller's Broadway in a revival of "The Argyle Case." There were several notices in attendance to wish Mr. Hilliard luck with his revival. Among them were Lillian Russell and her husband, Mrs. Hilliard, Mr. and Mrs. Benjamin Ward, George Tyler, and Dicky Bell.

"It's a Long Way to Tipperary" was ushered into Brooklyn as last week's attraction at the DeKalb. After the regular members of the Grand Opera House Stock company had deserted their barracks for a week it was occupied by members of "The Trail of the Lonesome Pine" company. This throws the house into the attraction class. Isabelle Lowe was charming as June, J. Lenox Davis.

#### CINCINNATI

CINCINNATI (Special).—Miss Hajo in "Rari" opened a week's engagement at the Grand March 21 and played to crowded houses throughout the week. "The Prince of Pilsen," with John W. Ransome, opened at the Lyric week March 21.

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In "The Bubble," Forbes-Robertson follows in "Hamlet," "The Light that Failed" and "Passing of the Third Floor Back." Emma Hunting in "Help Wanted" drew big houses to the Walnut week March 21. This is the first appearance of Miss Hunting in this city. "The Shepherd of the Hills" follows. Carolina White was the headliner at Keith's for week March 21 and topped a good bill. Edith Taliaferro and Henry Dixie divide the honors for the following week. Lew Kelly and the Behman Show were at the Olympic week March 21, followed by Sam Howe's show, and "The Garden of Girls" were at the Standard, followed by "Cherry Blossoms." It has already been decided that only one burlesque house will be in the field here next season.

The first signs of the summer season are seen here. Chester Park was open for inspection Day March 21, and the Coney Island steamers are now giving excursions every Sunday preliminary to the regular opening.  
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ADAMS, Maude (Chas. Frohman); Lima, O., 31, Dayton 1, Columbus 2, 3, Cleveland

3-10.  
 ALICE in Wonderland (Players  
 Broadway Co., N.Y.C. March  
 22-April 5)  
 ALONG Came Ruth (Henry W.  
 Savage): B'klyn 12-17.  
 ANGLIN, Margaret (James  
 Macaroni): B'klyn. 5-10, N.Y.C.  
 12-17.  
 BARKER, Gravelly: N.Y.C.  
 Jan. 27—Indef.  
 BARRYMORE, Ethel (Chas.  
 Frohman): Phila. 5-17.  
 BIRD of Paradise (Oliver  
 Morosini): N.Y.C. 12-April  
 Newark, N. J., 4-10, B'klyn  
 12-17.  
 BLAIR, Eugene, and Albert  
 Phillips (G. D. Johnson):  
 Phila. March 7-April 17, Gary,  
 Ind., 4-10, Cleveland, Mich., 7-17.  
 BATTLE Creek 6, Coldwater 7,  
 Adrian 8, Mandusky, O., 9,  
 Elkhart 10.  
 BLUE Bird (Chas. Frohman):  
 N.Y.C. March 21-April 5.  
 BOOMERANG (The David Be-  
 lasco): Wilmington, Del., 5.  
 BURKE, Billie (Chas. Frohman):  
 Houston, Tex., 31.  
 AUDIN, April: San Antonio  
 3, Waco 5, Dallas 6, Fort  
 Worth 8, Oklahoma City,  
 Okla., 9-10.  
 CELEBRATED Case (Chas.  
 Frohman and David Belasco):  
 N.Y.C. 12-Indef.  
 CLEVER One (Play Actors,  
 Inc.): N.Y.C. Jan. 25—Indef.  
 DADDY Long-Loss (Henry Mil-  
 ler): N.Y.C. Sept. 25—Indef.  
 DADDY Long-Loss (Henry Mil-  
 ler): Detroit 5-10.  
 DALY, Arnold: N.Y.C. 5—Indef.  
 DAMAGED Goods: Cleveland  
 12-Indef.  
 DIPLOMACY (Chas. Frohman):  
 Cleveland 20-April 8,  
 Ann Arbor, Mich., 5, Lansing  
 6, Grand Rapids 7, South  
 Bend, Ind., 8, Columbus, O.,  
 9.  
 DIVORCE Question (Howland  
 and Clifford): Chan. 20-April  
 3, Cin. 4-10, St. Louis 11-17.  
 DRESSER, Marie (Messrs.  
 Shubert): Phila. March 22-  
 April 5.  
 DREW, John (Chas. Frohman):  
 Mason City, Ia., 5,  
 Mankato, Minn., 6, Rochester  
 7, Irons 8, La Crosse, Wis.,  
 9, Eau Claire 10.  
 EVERYWOMAN (Henry W.  
 Savage): Prices March 21-  
 April 3, Stockton 5, 6, Oak-  
 land 7-10, San Jose 12, 13,  
 Berkeley 14-15.  
 EXPERIENCE (Wm. Elliott):  
 N.Y.C. Oct. 27—Indef.  
 FAVERHAM, William (Leonard  
 L. Gallagher): Phila. 5—  
 Indef.  
 FERGUSON, Miss (Chas. Frohman):  
 Wash., 20-April 8,  
 Chan. 5—Indef.  
 FORBES-ROBERTSON (Percy  
 Burton): Cin. 20-April 3,  
 Columbus 5, Toledo 8-10,  
 Chicago 12-17.  
 HELP Wanted (Latt and Raf-  
 erty): Ft. Wayne, Ind., 3, 4,  
 Huntington 6, Elfton 7.  
 HIGH Cost of Loving (Al. H.  
 W. W.): Chan. March 14-  
 April 3.  
 HILLIARD, Robert (Klaw and  
 Erlanger): Jersey City, N. J.,  
 20-April 5.  
 HYDRA, William (Lee Shu-  
 bert): B'klyn. 12-17.  
 HILTINGTON, Margaret (Selwyn  
 and Co.): N.Y.C. Dec. 24—  
 Indef.  
 INNOCENT (Al. H. Woods):  
 Grand 20-April 5.  
 INSIDE the Square (J. Fred  
 Zimmerman, Jr. and Wm.  
 Harris Jr.): N.Y.C. Feb. 12—  
 Indef.  
 IRVING Place Theater Co.:  
 N.Y.C. Oct. 1—Indef.  
 IRVING, May: White Plains,  
 N.Y., 12.  
 IT Pays to Advertise (Cohan  
 and Harris): N.Y.C. Sept. 6  
 Indef.  
 KIDNEY (H. H. Franco):  
 Detroit 20-April 5.  
 KICK in (Al. H. Woods):  
 B'klyn 20-April 5.  
 KITTY MacKay (Wm. Elliott):  
 Detroit, March 20—Indef.  
 LADY MacLure (Oliver Morosini):  
 Indianapolis 20-April  
 3, Chan. 4—Indef.  
 LAW of the Land (George  
 Broadhurst): N.Y.C. Sent. 30  
 Indef.  
 MACCOURDY (James Kyrle):  
 Easton, Pa., March 20-31, Alen-  
 town 1-3, Lowell, Mass.,  
 5-10, Pawtucket R. I., 12-14.  
 MANN, Louis (Messrs. Shu-  
 bert): N.Y.C. 5—Indef.  
 MAUDIE Girl (The Players):  
 Chan. March 8—Indef.  
 MTRACRY Man (Cohan and  
 Harris): Amsterdam, N. Y.,  
 31, Hudson 1, Newburgh 2,  
 Poughkeeps 3.  
 MODERN Stage (Emmanuel  
 Reicher): N.Y.C. 1—Indef.  
 NATURAL, Law (John Corti):  
 N.Y.C. 5—Indef.  
 NEW Henrietta (Joseph H.  
 North): Chan. Dec. 27-April  
 3, Grand Rapids, Mich., 5, 6.  
 OMAR the Tentmaker (Tully  
 and Buckland): St. Louis 25-  
 April 8, Kansas City 4-10.  
 ON the Trail (Cohan and Harris):  
 N.Y.C. Oct. 12—Indef.  
 ON Trial (Cohan and Harris):  
 Chan. Dec. 27—Indef.

HARTMAN, George (Al. H. Woods): N.Y.C. Dec. 20—  
 PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—  
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**YONKERS**, N. Y.: Warburton  
(George Farnen).  
**YOUNGSTOWN**, O.: Grand.

**TRAVELING STOCK**

**BIRCH**: Goldshere, N. C., 20-  
April 8.  
**BOYER**, Nancy (H. L. Hamilton): Easton, Pa., 20-April 3.  
**BROWN**, M. Louis (Edward Doyle): Winchester, Mass., 20-April 8; Athol 6-10.  
**GERRARD**: Kearney, Neb., 20-April 3.  
**LAFAYETTE**: Winchester, O., 20-April 3.  
**LEONARD**: Players: Watson, Mo., March 20-31. Westboro April 1-3.  
**NATHAN**: Crown Point, Ind., 20-April 8.  
**SHERMAN**: Elgin, Ill., March 20-31. Joliet April 1-3.

**SUTHERLAND**: Princeton, Wis., March 20-31. Brandon April 1-3.

**OPERA AND MUSIC**

**ABORN**: English Opera Co. (Messrs. Aborn): Boston 6—Indef.

**BHINGING UP Father** (Co. 1): Chas. H. Yale: Toronto 20-April 3.

**BHINGING UP Father** (Co. 2): Chas. Foreman: Chicago, Alta., Can., March 20-31.

**BHINGING UP Father** (Co. 3): Deane: Falk, Pa., 31.

**DARTON**: Around (Messrs. Hubbard): Buffalo 20-April 3.

**EATING**: Julian (A. H. Woods): Ohio, Feb. 15-April 10.

**FADS and Fancies** (Klaw and Binger): N.Y.C. March 8—Indef.

**GILBERT and Sullivan** Opera Co.: N.Y.C. 12—Indef.

**GIRL from Utah**: Chicago, March 18-April 8.

**GIRL from Utah** (Chas. Fro-

man): Chgo. March 22—Indef.

**HANKY Panky** (Law Fields): Fifth March 20-April 8.

**HENRIAD**: Broadway (Charles Harris): N.Y.C. Dec. 29—Indef.

**HIGH JINKS**: New York (Arthur Hammerstein): La Salle (Chicago) 20-April 3. San Diego 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

**HIGH JINKS** (Arthur Hammerstein): La Salle (Chicago), Mich., 21. Flint 1, Toledo 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

**HITCHCOCK**: Sherran (J. C. Chan and Harris): Dallas 20-April 3.

**IT'S A LONG WAY TO TIMINARY** (Chas. Southwell): St. Louis 20-April 8.

**IT'S A LONG WAY TO TIMINARY** (Chas. Southwell): Oklahoma City, N.Y.C., 81.

**LIFE OF TOMMY ANDREAS** (Dillon): Boston March 1-April 4.

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**Management C. L. RICHARDS**

**WATER** Year Step (Chas. Dillingham): N.Y.C. Dec. 8—Indef.

**WHIRL** of the World (Mearns. Shubert): Minneapolis 20-April 8.

**WINDY** Folios of 1914 (Pierce. Blackford): 'Prize' March 22-April 3.

**MINSTRELS**

**DUMONT'S**: Phila. Sept. 14—Indef.

**FIELD'S** Al. G.: Wichita Falls, Tex., 30, Amarillo 31. Trinidad, Colo., April 1. Pueblo 2, Colorado Springs 3, Dec. 4-10.

**O'BRIEN**, Mel (Oscar F. Boden): Atlanta, Ga., 31. April 1. Winston-Salem, N. C., 3. Lynchburg, Va., 3. Baltimore 5-10.

**MISCELLANEOUS**

**BARNES**, Al. G., Circus: Merced, Cal., 31. Modesto 1. Stockton 3. Lodi 3.

**BARNES** and Bailey Circus: Dec. 1-10.

**DUNCAN**, Managers: N.Y.C. March 25-April 17.

**LUKEN'S** Harry Circus: Oswego, N. Y., 30, 31. Watertown, April 1-3.

**TRICKS** of the Magician (Jack Jones): Phila. 20-April 3. Balt. 5-10.

T. O. Kennedy.  
 Lorton Louis, David Landau.  
 Malachuk, J. C. F. Mills, Joe.  
 Marks, R. M. Mabel, Joe.  
 Markey, L. Morganthau, Harry.  
 Mungrove, Langdon McCormick.  
 Mr. McMorley, Geo. McLellan.  
 J. J. McMurtry, Harry McAuliffe.  
 Mitchell, Geo. McLaughlin.  
 Pierrell, Jacques, Joe. Preston.  
 Thom. Phillips, Wm. Pruett.  
 Lawrence Peterson.  
 Quinley Jay.  
 Rautenberg, R. Willard Reynolds.  
 Edwards, Edw. Rosenbaum, J.  
 (G. H. R. Reed, D. J. Ramage.  
 Jac. Rogers.  
 Scully, Geo. Frank Salabury.  
 Harry Sherman.  
 Tom. Robt. Wm. Thomas J.  
 C. H. Watson, Geo. Turner, Wm.  
 H. Thompson.  
 White, Paul, Barker Will.  
 Hams, Douglas Wm. Punch.  
 Wheeler, Frederic Wertz.  
 Clemens, Wm. Richard.  
 W. W. Wether, Geo. Witherspoon.

April 8. The Gayety had Anniversary Week March 22-27, when Ed Lee Wrothe and Ginger Girls drew good houses. Billy Watson followed. The Victoria had the City Sports.  
D. JAY FACKNER.

**BIRMINGHAM, ALA. (Special).—**The Trianon Theater, owned by H. M. Newcome, is featuring organ recitals and films under management of W. K. Coleman. The Majestic Theater has been leased by Abernathy and Calman, who control the Odcon. It will be a high-class picture house. The deal on about the Loric and Majestic has not been made concrete. Jack Wells and the Hobbitts are shuffling the cards.

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Direction LEE SHUBERT

**Direction CHAS. FROHMAN**

**Management Chas. Frohman**

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**This Week—MICHAEL in THE PARISH PRIEST**





# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Cecil Cunningham in New Single—Grace La Rue's Return—Gertrude Hoffmann's Revue



HERBERT KELCEY.

Mr. Kelcey and Miss Shannon are Making Their Two-a-Day Debut in H. S. Sheldon's "At Sunrise."

**C**ECIL CUNNINGHAM used to be coldly statuesque, but somehow she's added a bland sense of humor to her blond charms.

Anyway, Miss Cunningham has developed. She is singing even better—her voice is well placed, she uses it agreeably and her diction is a delight.

#### Miss Cunningham's Sense of Humor

For her invasion of vaudeville, Miss Cunningham didn't select a very ingratiating programme. Her best number is "All for the Sake of Publicity," depicting the things a mere star has to undergo in order to keep in the public eye. She does this lyric with keen humor. Miss Cunningham, too, sings "I Hear You Calling Me" very well, gets the little out of "I'm on My Way to Dublin Bay," but slips down on her last two numbers, which lack the requisite tone. One of these is "I Left My Sallie By the Suez Canal," a feeble burlesque of Cohan's burlesque song, "By the Erie Canal."

Dave Claudius and Lillian Scarlett, playing the banjo, put over the old-time melodies of fifty and sixty years ago to a resounding hit. Stereopticon flashes of the words serve to show just the kind of lyrics our fathers and grandfathers liked. The specialty is still an interesting novelty.

#### A Touch of Rural Comedy

Mr. and Mrs. Jack McGreevy portray an aged village fiddler and a heavyweight country girl. Mrs. McGreevy dances, Mr. McGreevy fiddles and the two exchange repartee.

"Was his life insured?" she inquires in regard to a late villager.

"No, he was a total loss," is the response.

How "paw" hit "maw" with the sugar bowl and other uplifting incidents are also discussed.

Edouardo and Elisa Cansino came to the Victoria in their Castilian dances and an interpretation of a whirlwind trot. The Cansinos dance with more than a touch of Latin fire and sinuous grace. It is dancing of the physical Spanish type, but the two can really trot circles around most of our ballroom teams.

Grace La Rue seems to have difficulty in finding songs that fit her flashing methods. She's too big an artiste for the average Tin Pan Alley effusion. Con-

sequently, her Palace repertoire didn't measure up well.

Miss La Rue gives an admirable interpretation of "The Salutation of the Dawn," a snatch of Sanskrit philosophy set to her own music, and she still does "My Tango Dream" delightfully. But melodies like "I'm on My Way to Dublin Bay" aren't for Miss La Rue.

#### Grace La Rue's Lack of Good Songs

To develop, or even to maintain her degree of success, Miss La Rue must seek out bigger and more dramatic song material. She has the ability to paint a spectacular song in a spectacular way. Moreover, she has the voice and the imagination. She's a coloratura character songstress.

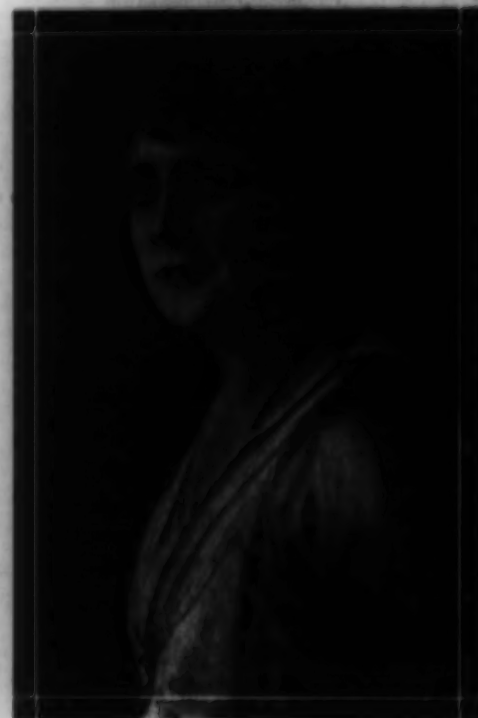
Miss La Rue introduced some dazzling new costumes at the Palace. Nobody in vaudeville wears a gown with the La Rue style. By the way, her accompanist, Charles Gillen, should at once soften his piano attack. Just now he torpedoes and Zeppelins the defenseless baby grand.

We've always pleasantly recalled Paul Dickey's "The Come Back" as a brisk comic college playlet with a surprise. The collegians try to terrorize a freshman and he—being the hero—neatly turns the tables. They invent a fictitious widow and one of the seniors takes the "freshie" to call upon the imaginary lady in a deserted house. The door of the place is hurled open just as they knock and a stranger opens fire with a revolver. The senior drops—apparently shot—but the "freshie" beats a lightning



MADAME BERTHA KALICH.

Now at the Palace in "The Victim," a New One-Act Drama by Gustp Dymow.



MISS EFFIE SHANNON.

Entering the Varieties at the Alhambra This Week with Herbert Kelcey.

retreat. Of course, the whole thing has been staged to give the "freshie" a scare. He discovers it, however—being tipped off by his sweetheart—and, when they carry the "wounded" senior into his room to complete his fright, the hero reverses things. Just as the "dying" collegian points him out as the man who did the shooting, he suddenly pulls a pistol from a table drawer. He fires and falls—feigning suicide—thereby giving his fellow students a sample of their own medicine.

#### "The Come Back" Returns

"The Come Back" is sure fire, but it also has some very obvious sentimentality. Dickey, himself, plays the freshie in a super-actory way, even to the white shirt worn décolleté. He leaps over the furniture in the best manner of Douglas Fairbanks. This is now accepted in dramatic circles as the proper way to interpret collegiate buoyancy. And who but a leading man would think of climbing upon an upright piano to pose for a romantic scene with his sweetheart?

"The Come Back" didn't come back well acted.

Arthur Friedheim played the piano rather interestingly. He lacks sympathy and magnetism, but he plays well enough to give fairly satisfying renditions of Liszt's Hunting Elves, Chopin's Polonaise in A Flat, and Mendelssohn's Spinning Song.

Friedheim selected a repertoire probably unfamiliar to the average vaudeville-goer and consequently deserves credit. Specialties of this caliber—however they measure in technique and brilliancy—are lessons in good music.

Charlie Howard and company offer a fearful specialty in one, revealing the exterior of a café. Howard is diminutive and plays an inebriate gentleman with an edge and a doubtful way of walking. "I'm the best 105-pound drunkard of New Rochelle," is his own description of himself.

Howard reeks of burlesque and he is assisted by Bobbie Watson, who slings between Howard's efforts to maintain his balance, and Dorothy Hayden, who dances. Watson and Miss Hayden do a duet which runs—

"I'll kiss you if you're willin'.  
You're the cake and I'm the fillin'.  
(Continued on page 18.)





Victor George, Chicago.  
MISS NORA BAYES.

Returning to Vaudeville at the Palace This Week.

### THE WEEK IN REVIEW

(Continued from page 17.)

#### Gertrude Hoffmann's Revue

At the Colonial Gertrude Hoffmann—she of the angular slowness and the explosive head of hair—came back to town with her revue, essentially the same as last season. It's merely a flash act with cuticle trimmings.

Sandwiched into the twelve scenes are Miss Hoffmann's imitations. Once she suggests Eddie Foy, but the rest of her mimicry—let's say, Her Gaby Deslys, for instance, is quite awful.

Lee Chapin and Julia Carie exchange lines and help along the action in a rapid way. There are twelve chorus girls whose combined vocal power wouldn't frighten a canary with nervous prostration. They have other attributes, it seems, and the audience is given every opportunity to observe their—versatility.

In Miss Hoffmann's "imitation" of Isadora Duncan doing "The Blue Danube," the choristers interpret the classic steps in frank and flimsy garb. Here it was interesting to observe the chorines gamboling with near-Athenian joy—as well as modern coiffures and Castle curls about their ears.

Really, the best incident of the offering is the turn furnished by a troupe of Arab acrobats. In fairness, we must note that Miss Hoffmann works untiringly and at fever heat, while the specialty is stage-managed in musical-comedy style—but the result is just noise, numerous drops and a display of epidermis.

#### Marion Weeks is Appealing

Marion Weeks is an appealing little person. She's small and demure—and (praise be) unaggressive. Miss Weeks first appears in a little gown of many boucles to sing a romantic "Garden of Love" sort of ballad. Then she does the Doll Song from "The Tales of Hoffman," slips into "Tennessee, I Hear You Calling Me," and finishes with "Comin' Through the Rye." She doesn't hesitate either to come back and trill an encore to the violin accompaniment.

But it is Miss Weeks's demureness, rather than her voice, that gets her over. Vocally, however, she isn't at all uninteresting. She can easily develop a personality—if she hunts out songs with just the right demure humor. Possibly it would be well to sacrifice the Doll Song for something more within the range of her style.

Queenie Dunedin starts off with a song and dance, a la Dainty Marie, and then performs on the tight wire, introducing sundry patter between mid-air stunts. The incidental remarks should depart at once—many of them are ancient and few of them get over. Miss Dunedin would do a great deal better if she sang from the wire.

She finishes with a brief trick bicycling turn. Her specialty is a neat little one of its kind—and did very well at the Colonial.

#### More "Nut" Comedy

Mack Donahue and Alice Marion Stewart are newcomers in a queer sort of freak "nut" turn. "Film and Her," labeled as "refined nonsense," Miss Stewart—in an astonishing garb of masculine brown trousers surmounted by a shirt waist—bursts from the wings in a sort of hopping walk. Donahue follows. They circle and circle in a miniature marathon, pausing now and then to exchange such banter as—"Where were you going last night when I saw you going into that saloon?"

Later Donahue dances in an eccentric style that is new. But their comedy is weird.

## POLAIRE COMING OVER IN SKETCH; JULIA DEAN FOR VARIETIES

Eddie Darling to Summer on Coast—Fashion Show, with Pretty Mannikins, for Palace

WALTER J. KINGSLEY.

**P**OLAIRE is negotiating for a Spring engagement in two new pieces dealing topically with the war. At present she is playing in London.

The two most popular players in Australia at the present time are Fred Niblo and Muriel Starr—both American. They are playing in the J. C. Williamson houses and own the country. When Niblo returns to this country, he and his charming wife, (Josephine Cohan), will be seen in a big feature at the Palace.

George Courtney, a well-known London vaudeville agent, has enlisted and gone to the front in the 2nd Battalion of the Sportsmen's Corps.

The badly-informed Americans, who are twitting English actors with lack of loyalty in not joining the colors on the firing line, should investigate the records of our own stage in Civil War times before passing insulting comment upon gallant gentlemen. At present, there are more than eight hundred English actors of recognized standing serving with the British army at the front. These figures are taken from War Office reports. No trades union and no other profession can show as large a percentage of its best at the front. One actor, the now famous Private Derry of the Benson Players, left the company in Canada and hurried to join the British Expeditionary Force. After Mons, he returned to England, recruited 1,500 men and then returned to the front. He is a hero and patriot, and an English actor. Facts show that the British stage is magnificently represented in every branch of active service. I have been with the British Army on active service and cruised with the Channel Squadron on maneuvers and I met many British actors in uniform and every one was a true fighting Briton. I saw British actors detailed on the most trying duty in South Africa and saw them distinguish themselves. In the present war the stage is winning imperishable renown for itself, and he who speaks lightly of the English actor as a first rate fighting man is he who jeers at scars because he never felt a wound himself. As for the German stage, the reports go to show that the players are

ready to the last man to fight for the Fatherland, and hundreds are already in the trenches.

Edward V. Darling, chief booking expert of the Keith theaters, will spend his Summer holiday in San Francisco.

A Palace Theater novelty will be an elaborate Fashion Show act, revealing the prettiest models in America. This is being staged now and will be shown within a few weeks.

Prima donna Carolina White will be featured at the Colonial during the week of April 12. Her vaudeville tour has been a continued ovation.

Beatrice Herford is a solid vaudeville hit, and she has been given a long route at a pleasing salary. The refinement of her comedy finds audiences in vaudeville which appreciate her delicate art quite as much as the folks of the concert room.

Ned Wayburn has produced a big revue for vaudeville, under the name of "Safety First." It is being cut down to the required running time, and will open in New York at the Hushwick on April 12. The one trouble at present is that the revue is too long for disposition on a vaudeville bill, and before coming into town the running time will be cut down.

Frederick Edward McKay is offering Julia Dean for vaudeville in a sketch.

George Nash will shortly present a sketch in Keith vaudeville.

Jeannette Gilder is offering Riccardo Martin, Metropolitan tenor, for a short season in vaudeville. Alice Nielsen is also ready for the Palace.

Bonnie Glass has been awarded the Palace Theater gold medal for ballroom dancing in this closing season of 1914-1915. The medal designed by Tiffany bears the figure of Terpsichore on one side and, on the other, embossed figures of Miss Glass and a dancing partner in a tango step.

## GEORGE NASH IN ROYLE SKETCH; VICTOR MORLEY IN TABLOID

Grace La Rue to Head Atlantic City Easter Bill—David Kessler in Vaudeville

George Nash, last seen in "The Miracle Man," and well known through his appearances in "Officer 606," "The Gamblers" and "The Harvest Moon," is entering vaudeville. Mr. Nash will use a playlet by Edwin Milton Royle, entitled "The Stray Kid." His vaudeville tour will be directed by Alf. T. Wilton.

Victor Morley is featured in "A Regular Army Man," a tabloid musical comedy, which broke in at Jersey City last week. "A Regular Army Man" is a condensed version of "My Best Girl," in which Mr. Morley appeared last season. The comedy is novel in the fact that it has a chorus of ten men. There are five principals, including Carol Parson and Lewis Baum.

"A Regular Army Man" was at the Fifth Avenue the first half of the present week.

Grace La Rue was selected to head this week's Easter vaudeville bill at Keith's Garden theater in Atlantic City.

David Kessler, the well-known Yiddish actor, will open a vaudeville tour on April 12. Mr. Kessler will use a sketch by Joseph Adelmon based on a character, Solomon, the Chariot, that he has made famous on the East Side and abroad. Mr. Kessler has been doing the role at intervals for some twenty years.

L. Lawrence Baren and Aaron Kessler will direct Mr. Kessler's tour. The Yiddish star will come to either Hammerstein's or the Palace on April 19.

Louis Nethercole and Arthur Houghton have secured a dramatic playlet, "The Spoils of War," by Hilliard Booth, through the Dramatists' Play Agency.

Adelaide Thurston opened a vaudeville tour at the Brooklyn Greenpoint last Thursday in a war sketch. Clifford Hastings appears in Miss Thurston's support.

Louise Galloway opens an Orpheum tour in Duluth on April 5. Miss Galloway will do Edgar Allan Woolf's "Little Mother" for a second time over the circuit.

Irene Martin is to appear in vaudeville with "Sketches" Gallagher, who was in the Ned Wayburn vaudeville revue, "Safety

First," during its recent road try-out. Changes in the revue eliminated Gallagher. Miss Martin and Mr. Gallagher open shortly under Edward S. Keller's direction.

The Playlet Producing Company is to present an Edgar Allan Woolf sketch of Southern life, "De Ole Plantation." The playlet will have its premiere at Yonkers on April 12.

Valerie Bergere is attracting considerable attention on her tour of the Orpheum time, owing to the timeliness of her playlet, "The Locks of Panama," by Edgar Allan Woolf. The canal is very much in the public eye through the Panama-Pacific exposition.

Frank Lalor returned to vaudeville at the Brooklyn Bushwick on Monday in his own one-act comedy, "Back to Earth." Alf T. Wilton is directing the tour.

Edwin Stevens and Tina Marshall produced a new act, "Character Snap Shots in a Musical Frame," at the San Francisco Orpheum. They are touring the Orpheum circuit.

The Three Travilla Brothers have been booked with their seals for a tour of the Interstate time, opening at Fort Worth on April 19.

Lulu Glaser has been routed by Alf T. Wilton for several weeks in the Middle Western vaudeville houses. She opened at the Chicago Majestic on Monday. Miss Glaser will be seen in her old vehicle, "First Love," assisted by Tom Richards and William Glaser.

Miss Glaser's new musical skit, recently offered at the Palace, is being rewritten by Claude Gillinwater.

Rose Coglian, following her appearance in the all-star revival of "Tribby" is to again be seen in the United houses in Edgar Allan Woolf's "The Discovery." She is now being routed for next season. Miss Coglian did not open on the Loew time.

The Misses Campbell were out of last week's bill at the Royal on account of the illness of Honey Campbell. Mignon replaced.

The title of the Aaron Hoffman sketch, in which Tully Marshall is making his vaudeville debut, was changed to "The Unexpected" at last week's premiere in Newark. Joseph Hart made the production.

Joe Hart is presenting Eva Taylor in a new sketch, "It Can't Be Cured," by Lawrence Gratian.

John D. Winninger is entering the vaudeville producing field. Charles Henry Dorr will be associated with Mr. Winninger in the production of one-act playlet.

The first offering will be "Search Me," a playlet built about an attempt to smuggle. The sketch is now being cast.

Julia Curtis is to tour the Orpheum time, opening in St. Paul on April 5. Stokes and Bierbauer direct Miss Curtis's tour.

Lightner and Jordan came to the Colonial on Monday in their two-act.

"The Brazilian Nut" has been engaged by Loney Haskell as a Victoria feature for the week of April 5.

Fletcher Norton and Maude Earl come to the Victoria for the week of April 19.

Agnes Scott, George Howell and William Norton are making their first appearances in vaudeville this week at the Alhambra in a satire on dancing, "The Red Fox Trot," written by Miss Scott.

Madame Emma Calve retired from the bill at Keith's in Washington on Wednesday of last week. Nora Bayes completed the week.

The Mission recently published a report that Charles Chaplin, the comedian of the Essanay company, was a vaudeville possibility for next season. The Essanay company informs The Mission that Mr. Chaplin is under a long term contract to that firm.

On Monday evening, March 22, a party of Friars attended Hammerstein's and presented Cecil Cunningham with a silver loving cup. Miss Cunningham recently became the wife of Jean Haves, song writer and fellow Friar.

Hallen and Fuller have a new sketch, "The Corridor of Time," by Julie McCree, disclosing memories of old time stage favorites.

Madge Yoe, remembered for her playing of the leading role in "The Green Beetle," is rehearsing a new war playlet, "Dum-Dums." The sketch is said to present a distinct humanitarian message, as yet untouched by the stage. "Dum-Dums" has a scene showing a Continental battlefield by night.

Milton Welch and Mabel Louise Carboase have just arrived from Australia. They opened their American vaudeville tour at the Orpheum, Oakland, on March 21, offering their successful playlet, "Their Wedding Night." Mr. Welch is a well-known Australian comedian and the author of a number of plays and playlets.

Miller and Vincent have completed an Orpheum tour and open in the East, at the Victoria, on April 19.

Laurel Small opens shortly in an elaborate act. Her husband, Edward Small, of the Loew staff, is managing and booking the act, which opens shortly after Easter.

Catherine Cameron is breaking in a new sketch at Union Hill this week.

A new comedy dancing turn, "Dancing Shoes," was on last week's Prospect bill, succeeding Mrs. Fay on the scheduled programme. "Dancing Shoes" was produced by Billie Burke.

### IN THE LONDON 'ALLS

LONDON (Special).—Edna May returned to the stage for a single benefit performance at the London Coliseum on March 25. The entertainment was for the benefit of the Princess Victoria's Y. M. C. A. War Fund. Elsie Janis and Adeline Gence were also among the benefit stars.

Miss Gence, by the way, began a season at the London Coliseum on March 22 with a revival of the ballet, "A Dream of Roses and Butterflies."

Rufe Naylor's agency will book a number of acts from August onward for Australia. Hugh D. McIntosh cables that business is advancing in Sydney and Melbourne.

Sydney Blow and Will Collins will shortly produce "The Trained Nurse." George P. Murphy and Ceballos and Desmond will be in the cast. On May 17 they will produce "A Regular Business Man," with Robert Ober featured, at the Coliseum. Messrs. Blow and Collins also announce "Any Night" and the Woolf sketch, "The Lollard."

Polaire—of the intermittent diablerie—is doing a dramatic playlet, "Agathe & Petrograd," playing a Parisian actress, appearing in Russia, in love with a man who proves to be a German spy. Agathe settles the problem by shooting the lover.



# RUTH RANDALL

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**JOSEPH SANTLEY MUSICAL FANTASY**  
 To be Produced at Chicago for a Summer Run

## VAUDEVILLE DATES

*The current week is under-stand where no date is given.*

**ABRAMS, Lina:** Orph., 4-10.  
**ABROTT, Al:** Orph., Jackson-ville, 4-10; Richmond, 12-14; Colonial, Norfolk, 15-17.  
**ADAMS, Ben, Hamad Trio:** Maj., Milwaukee, 4-10.  
**ADAMS, Billy and Edith:** Victoria, Charleston, 1-3; Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.  
**ADRIAN, L. and Hughes:** Maj., Chgo., Maj., Milwaukee, 4-10.  
**ADLER and Arline:** Palace, Chgo., Maj., Milwaukee, 4-10.  
**AERIAL Buds:** Maj., Chgo., 4-10.  
**ALDRICH, Mame:** Orph., Minneapolis, 4-10.  
**ALEXANDER and Scott:** Victoria, N.Y.C., 12-17.  
**ALLEN, Minnie:** Alhambra, N.Y.C., 12-17.  
**ALMAN and Stone:** Keith's, Chgo., 5-10.  
**ALVINOS, Musical:** Poll's, Scranton, 5-10.  
**AMARANTH, Four:** Orph., Sioux City, Orph., Omaha, 4-10.  
**AMERICAN Dancers, Six:** Forsythe, Atlanta, 5-10.  
**AMOTA, Nona:** N.Y.C., Prospect, N.Y.C., 5-10.  
**ANTWERP Girls, Four:** Keith's, Columbus, Keith's, Toledo, 5-10.  
**ARDATH, Fred J., Co.:** Orph., Portland, 4-10.  
**ARMSTRONG, Angelo, Trio:** Hipp., Cleveland, 12-17.  
**ASARI Quintette:** Orph., Memphis, 4-10.  
**ARTAIR, Fred and Adele:** Keith's, Louisville, 5-10; Columbia, Grand Rapids, 12-17.  
**ATTELL, Abe:** Orph., Seattle, Orph., Portland, 5-10.  
**AURBY and Rich:** London, Grand Syracuse, 5-10.  
**"AURORA of Light":** Garrick, Wilmington, 5-10; Maryland, Balto., 12-17.  
**AUTRELIAN, Woodchoppers:** Columbia, N.Y.C., 5-10.  
**AYON Comedy Four:** Palace, N.Y.C.; Keith's, Wash., 5-10; Prospect, N.Y.C., 12-17.  
**BAKER, Belle:** Orph., N.Y.C., Victoria, N.Y.C., 5-10.  
**BALL and West:** Keith's, Indianapolis, Palace, Chgo., 4-10; Keith's, Toledo, 12-17.  
**BALL, Eleanor R.:** Orph., Denver, Orph., Colorado Springs, 4-10.  
**BALL, Ernest R.:** Alhambra, N.Y.C.; Bushwick, N.Y.C., 5-10; Maryland, Balto., 12-17.  
**BARAN and Gracie:** Orph., Oakland, Orph., Sacramento, 5-10; Victoria, Stockton, 7-8; Yosemite, San Jose, 9-10.  
**BARNARD and Scarth:** Colonial, Erie, Pa.  
**BARNES, Stuart:** Royal, N.Y.C.; Hudson, Union Hill, N.Y., 5-10.  
**BARNAT Arthur:** Keith's, Toledo, 5-10.  
**BARRICK and Hart:** Royal, N.Y.C.  
**BARRY and Wolford:** Keith's, Phila.  
**BARRY, Mr. and Mrs. J.:** Orph., Omaha; Orph., Sioux City, 4-10.  
**BATES, Nora:** Palace, N.Y.C.; Maryland, Balto., 12-17.  
**BELMONT and Arnold:** Maryland, Balto., 5-10.  
**BELL, Family:** Orph., Minneapolis, Palace, Chgo., 4-10; Temple, Detroit, 12-17.  
**BENDY Players:** Mat., Houston, Mat., San Antonio, 4-10.  
**BENEFIT, Harry Co.:** Forsythe, Atlanta, 5-10; Lyric, Birmingham, 12-17.  
**BENSON, Alfred:** Mat., Milwaukee; Temple, Detroit, 5-10; Temple, Rochester, 12-17.  
**BENNETT, Valerie Co.:** Orph., Salt Lake City, 4-10.  
**BENNETT, The:** Keith's, Louisville; Hipp., Cleveland, 5-10.  
**BERTIER, Orph.:** Los Angeles, 28-April 10.  
**BICKEL and Watson:** Orph., St. Paul, 4-10.  
**BIG CITY Four:** Sacramento, Orph., Los Angeles, 4-10.  
**BINNS and Burt:** Bushwick, N.Y.C.  
**BISSETT and Scott:** Bijou, Savannah; Orph., Jacksonville, 5-10.  
**BLONDY, Three:** Maj., Chgo.; Columbia, St. Louis, 4-10.  
**BOGANN, Joe, T. and S.:** Forsythe, Atlanta, 5-10; Lyric, Birmingham, 12-17.  
**BOLAND and Hela:** Orph., N.Y.C.; Alhambra, N.Y.C., 5-10.  
**BONITA and Lew Hearn:** Orph., Oakland; Orph., "Frisco", 4-10.  
**BOUDINI, Brothers:** Temple, Detroit; Temple, Rochester, 5-10.  
**BOUTON, Harry, Co.:** Poll's, Scranton.  
**BOWERS, Fred, Co.:** Orph., Omaha; Orph., St. Paul, 4-10.  
**BOWERS, Walter and Crocker:** Orph., Seattle; Orph., Portland, 4-10.  
**BRAZILLIAN Nut:** Victoria, N.Y.C., 5-10.  
**BRENN, Harry:** Bushwick, N.Y.C.; Victoria, N.Y.C., 5-10.  
**BRENNER and Wheeler:** Orph., Minneapolis; Orph., Duluth, 4-10.  
**BROWN, Fannie:** Palace, Chgo.; Maj., Milwaukee, 4-10.  
**"BRIDE SHOP":** Orph., Portland.  
**BROCKBANK, Harrison, Co.:** Grand, Pittsburgh, 5-10; Shea's, Buffalo, 12-17.  
**BROWN and Baldwin:** Orph., Salt Lake City; Orph., Denver, 4-10.  
**BROOKS, Alan, Co.:** Orph., Seattle; Orph., Portland, 4-10.  
**BROWN and Newman:** Orph., Oakland, 4-10.  
**BROWN and Rochelle:** Palace, Chgo.  
**BROWN, Fletcher:** Orph., Des Moines; Orph., Omaha, 4-10.  
**BROWN, George N., Co.:** Grand, Pittsburgh; Columbia, Grand Rapids, 5-10; Palace, Fort Wayne, 12-17.  
**BUCH, Fritz and Lucy:** Orph., Memphis; Orph., New Orleans, 4-10.  
**BURKE, L. Sisters and Graciosa:** Maj., Milwaukee; Maj., Chgo., 4-10.  
**BURR and Fulton:** Palace, Fort Wayne; Columbia, Grand Rapids, 5-10.  
**BURN and Hope:** Keith's, Toledo; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.  
**BURT, Harriett:** Keith's, Phila., 5-10; Colonial, N.Y.C., 12-17.  
**RYAL and Mary:** Colonial, N.Y.C.; Keith's, Prov., 5-10.  
**BYRON, Musical:** Orph., St. Paul, 4-10.  
**CALVERT, Catherine, Co.:** Keith's, Boston; Temple, Rochester, 5-10.  
**CAMERON Sisters:** Dominion, Ottawa; Orph., Montreal, 5-10.  
**CAMPBELL, Misses:** Alhambra, N.Y.C.; Prospect, N.Y.C., 5-10; Keith's, Wash., 12-17.  
**CAMPBELL, L. and Lee:** Orph., N.Y.C.; Colonial, N.Y.C., 5-10; Alhambra, N.Y.C., 12-17.  
**CANTWELL, James:** Lyric, Richmond, 1-3.  
**CAPADICAN, Chief:** Maryland, Balto., 5-10; Temple, Detroit, 12-17.  
**CARD and Nell:** Orph., Montreal; Grand, Syracuse, 12-17.  
**CARTON, Two:** Orph., Winnipeg.  
**CARMEN'S Minstrels:** Victoria, Charleston, 1-3; Orph., Jacksonville, 5-10.  
**CARR, Eddie Co.:** Prospect, N.Y.C.; Bushwick, N.Y.C., 12-17.  
**CARWON and Willard:** Poll's, Scranton, 5-10.  
**CARTER and Waters:** Orph., Jacksonville; Lyric, Birmingham, 5-10.  
**CARTER, Mrs. Leslie:** Bushwick, N.Y.C.; Alhambra, N.Y.C., 5-10; Keith's, Wash., 12-17.  
**CARTMILL and Harris:** Hipp., Cleveland; Temple, Rochester, 5-10.  
**CERVO:** Orph., Los Angeles; Orph., Salt Lake City, 4-10.  
**CHALLON, Jean:** Keith's, Indianapolis, 5-10; Keith's, Chgo., 12-17.  
**CHANDLER, Anna:** Victoria, N.Y.C., 12-17.  
**CHAPS, Melodious, Four:** Prospect, N.Y.C., 5-10.  
**CHINKO:** Orph., New Orleans.  
**CHIP and Marble:** Grand, Syracuse, 12-17.  
**CLAIR, Ina:** Shea's, Buffalo, 12-17.  
**CLAUDY, Toby, Co.:** Temple, Rochester.  
**CLAUDIUS and Scarlet:** Keith's, Wash.; Poll's, Scranton, 12-17.  
**CLAYTON, Beale:** Dominion, Ottawa; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.  
**CLIFF, Laddie:** Orph., Montreal, 5-10; Palace, Fort Wayne, 12-17.  
**CLINE, Maggie:** Royal, N.Y.C.  
**CLINTON, Novelty:** Palace, Fort Wayne.  
**COAKLEY, Hauser and Dunlevy:** Keith's, Toledo, 5-10.  
**COLE and Denagh:** Columbia, Grand Rapids; Palace, Fort Wayne, 5-10; Keith's, Indianapolis, 12-17.  
**COLLINS and Hart:** Keith's, Toledo; Palace, Fort Wayne, 5-10; Keith's, Indianapolis, 12-17.  
**COLLINS, Joe:** Orph., Memphis; Orph., New Orleans, 4-10.  
**COLLINS, Lettie:** Hipp., Cleveland; Grand, Pittsburgh, 12-17.  
**COLLINS, Milt:** Orph., Denver; Orph., Colorado Springs, 4-10.  
**COLONIAL Belles:** Orph., "Frisco", 4-10.  
**COLONIAL, Days:** Orph., N.Y.C.  
**COMFORT and King:** Poll's, Scranton; Royal, N.Y.C., 5-10; Bushwick, N.Y.C., 12-17.  
**COWHALL, Paul:** Keith's, Chgo.; Keith's, Indianapolis, 5-10; Hipp., Cleveland, 12-17.  
**CONNELL, Regina, Co.:** Temple, Detroit; Victoria, N.Y.C., 12-17.  
**CONNELLY and Wenrich:** Maj., Chgo.; Columbia, St. Louis, 4-10.  
**CONNOLLY, Jane, Co.:** Palace, Fort Wayne.  
**COOK, Joe:** Maj., Chgo., 4-10.  
**COOPER and Smith:** Hipp., Cleveland, 5-10; Keith's, Toledo, 12-17.  
**CORADINI'S Animals:** Alhambra, N.Y.C.; Keith's, Prov., 5-10.  
**CORTA Troupe:** Orph., Memphis; Orph., New Orleans, 4-10.  
**COWBOY Minstrels:** Dominion, Ottawa; Orph., Montreal, 5-10.  
**CRANE, Mr. and Mrs. Douglas:** Orph., Denver; Orph., Colorado Springs, 4-10.  
**CRIGHTON Brothers and Belmont:** Orph., Salt Lake City; Orph., Denver, 4-10.  
**CRISWELL and Byrne:** Orph., "Frisco"; Orph., Oakland, 4-10.  
**CROWLEY, The:** Orph., Oakland; Orph., Sacramento, 5-10; Victory, Stockton, 7-8; Yosemite, San Jose, 9-10.  
**CROWN, Morris:** Keith's, Phila.  
**CROWNMAN, Honietta, Co.:** Orph., Harrisburg; Prospect, N.Y.C., 5-10; Temple, Rochester, 12-17.  
**CROOK, Wellington, and Lela:** Jacksonville; Orph., St. Paul; Orph., Duluth, 4-10.

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**ROBERT**  
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**JACK**  
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**BARAB**  
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LORRAINE and Burke: Grand,  
Syracuse; Orph., B'klyn, 5-  
10; Maryland, Balto., 12-17.  
LORRAINE and Dudley:  
Keith's, Chic., 5-10 Forsythe,  
Atlanta, 12-17.  
LORRAINE, Lillian: Victoria,  
N.Y.C., 12-17.  
LOUGHLIN'S, Doug: Orph.,  
Salt Lake City, 4-10.  
LOYAL'S Animals: Orph., Kan-  
sas City, 4-10.  
LUCILLE and Lucas: Orph.,  
Portland; Victoria, N.Y.C., 5-  
10.  
LUCILLE, Mlle., and Cockie:  
Keith's, Boston; Keith's,  
Phila., 12-17.  
LYDIA, Rogers, Lydell: Por-  
tland, Atlanta.  
LYONS and Yocco: Grand,  
Pittsburgh; Keith's, Indian-  
apolis, 5-10; Keith's, Louis-  
ville, 12-17.  
LYTTON, La Roy, Co.: Orph.,  
Montreal, Can.; Hamilton,  
Ottawa, 5-10; Prospect,  
B'klyn, 12-17.  
MA HELLER and Ballet: Orph.,  
Los Angeles.  
MACCOURDY, James, Co.: Colo-  
nial, Haverhill, Mass., 22-31;  
New Portland, Portland, Me.

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OF PUBL

The D

April 1-3; Keith's, Lowell.

Mann., 8-10.

MAJOR and Orth; Alhambra.

N.Y.C., 8-10; Orph., B'klyn,

12-17.

MAJOR and Williams; Orph.,

Jacksonville.

MAJOR, Charles, Co.; Dominion,

Ottawa; Temple, Detroit, 8-

10; Temple, Rochester, 12-17.

MADCAP Trio; Victoria, N.Y.C.,

12-17.

MALIN and Hart; Victoria,

N.Y.C. 12-17.

MANCHURIANS, The; Orph.,

Minneapolis.

MANG and Snyder; Keith's, Chic.

8-10; Keith's, Louisville, 12-

17.

MANN, Sam. Co.; Temple,

Rochester; Orph., B'klyn, 12-

17.

MARINO, La Belle; Victoria,

N.Y.C., 8-10.

MARINE, Dainty; Dominion, Ot-

tawa, 8-10; Orph., Montreal,

12-17.

MARLO and Duffy; Temple,

Detroit, 8-10; Temple, Roch-

ester, 12-17.

MARY'S, Mms., Circus; For-

mythe, Atlanta, 8-10; Lyric,

Birmingham, 12-17.

MARX Brothers Co.; Orph.,

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B'klyn: Shee's, Toronto, 6-  
10; Keith's, Phila., 13-17.  
MARCELLA's Birds: Forsythe.  
Atlantic, 8-10.  
MARON and Keeler: Orph., Se-  
attle, 4-15.  
MARON, Harry L.: Keith's,  
Toronto; Royal, N.Y.C., 13-17.  
MARON, Willbur and Jordan:  
Orph., Des Moines; Orph., St.  
Paul, 4-16.  
MATTHEWS and Sharpe Co.:  
Royal, N.Y.C.; Prospect  
B'klyn, 5-10.  
MAYO and Tully: Maj., Chic.;  
Keith's, Toledo, 5-10.  
McCLOUD and Carr: Colonial,  
Norfolk, 1-3; Hudson, Union  
Hill, N. J., 8-10.  
McCORMICK and Irving:  
Keith's, Louisville; Palace,  
Port Warren, 8-10.  
McCORMICK and Wallace: Vic-  
toria, Charleston, 13-14; El-  
don, Savannah, 13-17.  
McDERMOTT, Billy: Columbia,  
Grand Rapids, 13-17.  
McDRIVET, Kelly and Lucy:  
Shee's, Buffalo, 8-10; Shee's,  
Toronto, 13-17.  
McDONOUGH, Ethel: Prospect,  
B'klyn.  
McFARLAND and Sister:  
Orph., Colorado Springs, 4-10.



McFARLANE, George: Royal, N.Y.C.; Keith's, Wash., 5-10.  
McFAYDEN, Alexander: Orph., Salt Lake City; Orph., Denver, 4-10.  
McILLAN and Carson: Keith's, Toledo; Colonial, Erie, 5-10.  
McMAHON and Chappelle Co.: Keith's, Scranton, 5-10.  
McWILLIAMS, Samuel and B.: Colonial, Erie, Pa., 5-10.  
MERRILL, John: Keith's, Indianapolis; Keith's, Cin., 5-10.  
MILLVILLE and Blasing: Orph., Los Angeles, 28-April 10.  
MERRILL'S Operatic: Bushwick, B'klyn., 12-17.  
MAY and K.O. Trio: Bushwick, B'klyn.; Grand, Pittsburgh, 5-10.  
MILTON, Detroit, 12-17.  
MIGNON: Maryland, Balto., 12-17.  
MILLEN and Lyles: Temple, Rochester; Royal, N.Y.C., 12-17.  
MILTON and De Long Sisters: Prospect, B'klyn.; Keith's, Prov., 5-10.  
MILTON, Will: Keith's, Scranton.  
MONTGOMERY, Marshall: Columbia, Grand Rapids, 5-10.  
MOORE and Hager: Keith's, Louisville, 5-10.  
MOORE and Jenkins: Yosemite, San Jose, 5-10.  
MOORE and Littlefield: Maj., Ohio.  
MOORE and Young: Forsythe, Atlanta, 5-10.  
MORAN and Wiser: Shea's, Buffalo; Shea's, Toronto, 5-10.  
MORRIS and Park: London, 5-10; Loric, Hamilton, 12-17.  
MORRIS, Bida: Columbia, Grand Rapids.  
MORRIS, William Co.: Orph., Kansas City, 4-10.  
MORTON and Moore: Orph., Seattle; Orph., Portland, 4-10.  
MORTON and Nole: Keith's, Scranton.  
MORTON, Clara: Maryland, Balto.; Keith's, Wash., 5-10.  
MORTON, Sam and Kitty: Orph., B'klyn., 5-10.  
MORSEY Brothers: Temple, Rochester.  
MULLANE, Frank: Forsythe, Atlanta; Victoria, Charleston, 5-10; Savannah, 5-10.  
MULLIN and Conner: Palace, N.Y.C.; Colonial, N.Y.C., 5-10; Hudson, Union Hill, N.Y., 12-17.  
MURRAY, Elizabeth: Orph., Kansas City; Orph., Omaha, 4-10.  
NAP, Little: Orph., Des Moines; Orph., Omaha, 4-10.  
NABARRO, Nat: Troupe: Palace, N.Y.C.; Grand, Pittsburgh, 5-10.  
NAZIMOVA, Mme.: Co.: Colonial, N.Y.C.; Bushwick, B'klyn., 5-10; Alhambra, N.Y.C., 12-17.  
NEEDHAM'S Garden: Orph., B'klyn.  
NEEDHAM, Evelyn Co.: Prospect, B'klyn.; Keith's, Phila., 5-10; Grand, Pittsburgh, 12-17.  
NEWHOUSE-Snyder Co.: Orph., Sioux City, 4-10.  
NICHOLS, Nellie: Columbia, St. Louis.  
NONETTE: Shea's, Toronto; Orph., Montreal, 5-10; Dominion, Ottawa, 12-17.  
NORDSTROM, Francis Co.: Orph., Sioux City; Orph., St. Paul, 4-10.  
NORDSTROM, Marie: Orph., Kansas City; Orph., Sioux City, 4-10.  
NORTH, Frank: Keith's, Cin., 5-10.  
NORTON and Nicholson: Victoria, N.Y.C.  
NORTON, Wells and Horwath: Colonial, Norfolk, 5-7; Loric, Richmond, 5-10.  
NORRIS, Five Musical: Orph., Los Angeles, 5-10.  
NORRIS, C. L.: Orph., Salt Lake City, 12-17.  
NUEN, J. G. Co.: Keith's, Columbia; Bushwick, B'klyn., 5-10; Alhambra, N.Y.C., 12-17.  
OAKLAND, Will Co.: Keith's, Phila., 5-10.  
OLYMPIA: Hudson, Union Hill, N.Y.  
OWEN and Owen: Forsythe, Atlanta.  
PADON, Sarah: Orph., Champlain; Empress, Des Moines, 4-7; Family, Lafayette, Ind., 5-10; Orph., Racine, Wis., 11-14; Pantages, Winnipeg, 10-14.  
PANTHER Duo: Orph., Kansas City, 4-10.  
PARILLO and Frabito: Orph., Frisco, 28-April 10.  
PATTERSON, R. D.: Orph., Orph., Oakland; Orph., Sacramento, 5-10; Victory, Stockton, 7-8; Yosemite, San Jose, 9-10.  
PATLA, Mlle.: Palace, Fort Wayne, 5-10.  
PELLIPIER Co.: Colonial, Erie, Pa.  
PETROVA, Olga: Grand, Pittsburgh; Maj., Ohio, 4-10.  
PEPPAS and Paolo: Maryland, Balto., 5-10; Keith's, Wash., 12-17.  
PHILLIPS, Doug: Yosemite, San Jose, 5-10; Orph., Los Angeles, 4-10.  
PRIMROSE, Four: Prospect, B'klyn.; Keith's, Boston, 5-10.  
PRINCE, Daring: Hudson, Union Hill, N.Y., 12-17.  
PULITT, Bill: Bushwick, B'klyn.; Keith's, Scranton, 12-17.  
PUCK, Harry and Eva: Colonial, N.Y.C.; Royal, N.Y.C., 5-10; Victoria, N.Y.C., 12-17.  
QUINCY: Orph., Montreal, 12-17.

RADJAH: Keith's, Boston.  
RANDALL, George Co.: Keith's, Scranton, 5-10.  
RANP, Claude: Palace, Fort Wayne.  
RAYMOND and Caverly: Keith's, Indianapolis; Keith's, Columbia, 5-10; Shea's, Buffalo, 12-17.  
RAYMOND and Haidler: Loric, Birmingham.  
RAYNO'S Dons: Hipp., Cleveland.  
REBLA: Orph., Memphis; Orph., New Orleans, 4-10.  
RELLOW: Keith's, Phila.  
RELLA, The: Temple, Detroit, 12-17.  
RELLA, Prospect, B'klyn.  
RICH, John C. and Sally Conner: Keith's, Phila.  
RICH, Sally and Scott: Colonial, Norfolk, 5-7; Loric, Richmond, 5-10.  
RIDLEY and Fleming: Orph., Portland, 28-April 10.  
RIGGS and Wicks: Victoria, N.Y.C.; Palace, Fort Wayne, 5-10.  
RING, Blanche: Orph., Frisco; Orph., Oakland, 4-10.  
RITCHIE, Willie Co.: Royal, N.Y.C.  
RIVER, Shirl and Harrison: Orph., Omaha.  
ROCHSTER, Claire: Shea's, Buffalo; Shea's, Toronto, 5-10; Orph., B'klyn., 12-17.  
ROCK, H. M. Monks: Keith's, Wash., Prospect, B'klyn., 5-10; Victoria, N.Y.C., 12-17.  
ROEDER, Four: Bushwick, B'klyn., 12-17.  
ROGERS, Will: Grand, Pittsburgh; Keith's, Cin., 5-10; Keith's, Wash., 12-17.  
ROMANOS, Four: Orph., Omaha; Orph., Minneapolis, 4-10.  
ROMANS, Seven: Temple, Rochester; Keith's, Cin., 12-17.  
ROONEY and Bent: Keith's, Cin., Colonial, N.Y.C., 5-10; Keith's, Wash., 12-17.  
ROSENBERG, George M.: Orph., Seattle, 4-10.  
ROVER, Al and Sister: Orph., Seattle, 4-10.  
ROY, B. H.: Keith's, Prov., Maryland, Balto., 5-10; Orph., Montreal, 12-17.  
RUGGER, Elia: Orph., Sioux City, 4-10.  
RYAN and Lee: Orph., Montreal; Dominion, Ottawa, 5-10; Columbia, Grand Rapids, 12-17.  
RYAN and Tierney: Shea's, Toronto.  
SALER, Chick: Temple, Detroit, 5-10; Temple, Rochester, 12-17.  
SALLSBURY Family: Sappala, 1-3; Collinsville, 5-7; Independence, Kan., 5-10; Chicago, 12-14.  
SALON, Miners: Shea's, Buffalo, 12-17.  
SAM Long Tack Co.: Keith's, Prov., Keith's, Wash., 5-10; Keith's, Phila., 12-17.  
SAMUEL, Ray: Orph., Los Angeles, 28-April 10.  
SANTLY and Norton: Orph., Kansas City.  
SANTUDAS, Five: Shea's, Buffalo; Shea's, Toronto, 5-10.  
SAWYER, John Co.: Maj., Milwaukee; Temple, Detroit, 5-10.  
SCHAFER, Sylvester: Orph., Seattle, 4-10.  
SCHINDLER, George: Orph., Sioux City; Orph., Minneapolis, 4-10.  
"SCHOOL Playground": Temple, Detroit; Temple, Rochester, 5-10.  
SCHOLER and Dickinson: Keith's, Prov.  
SCHWAB Brothers: Columbia, Grand Rapids.  
SCOTT, Playboys: Keith's, Prov.; Garrick, Wilmington, 5-10; Keith's, Indianapolis, 12-17.  
SCOTT and Marie: Colonial, Norfolk, 5-7; Loric, Richmond, 5-10.  
SEBASTIAN and Bentley: Maj., Ohio, 4-10.  
SEMON, Charles F.: Temple, Detroit; Temple, Rochester, 5-10; Grand, Syracuse, 12-17.  
SEN, Mai Lady: Palace, Fort Wayne.  
SHANNON and Anna: Orph., St. Paul, 4-10.  
SHONE, Herman Co.: Orph., B'klyn.; Keith's, Prov., 5-10; Keith's, Boston, 12-17.  
SHINE, Willard Co.: Maj., Ohio, 4-10.  
SMITH and Kaufman: Orph., Jacksonville, 12-17.  
SMITH, Cook and Brandon: Keith's, Louisville; Maryland, Balto., 5-10.  
SMITH, Irene and Bobby: Maryland, Balto., 5-10.  
SOCIETY Dons: Keith's, Boston, 12-17.  
SOLTI Duo: Columbia, St. Louis; Orph., Memphis, 4-10.  
SONG, Heron: Keith's, Toledo; Rine, Cleveland, 5-10.  
SORRETTI and Antoinette: Grand, Syracuse.  
STALEY and Birbeck: Victoria, N.Y.C.  
STATERS, Five: Colonial, N.Y.C.; Alhambra, N.Y.C., 5-10.  
STERNING, St. Mary: Savannah, 1-3; Orph., Jacksonville, 5-10; Forsythe, Atlanta, 12-17.  
STILL, Tracy and Stone Co.: Orph., Winnipeg.  
STEVENS, Edwin Co.: Orph., Salt Lake City, 4-10.  
STEVENS, Hal Co.: Keith's, Indianapolis; Keith's, Louisville, 5-10; Keith's, Cin., 12-17.  
STEWART and Donahue: Victoria, N.Y.C.; Colonial, Erie, 12-17.  
STODARD and Hynes: Bijou, Savannah; Orph., Jackson, 5-10.

STONE and Hughes: Orph., St. Paul; Palace, Chicago, 4-10.  
SULLY, Five: Columbia, St. Louis; Orph., Memphis, 4-10.  
SWON and Mack: Orph., Harrisburg; Keith's, Phila., 5-10.  
TALIAFERRO, Keith Co.: Keith's, Cin.; Keith's, Louisville, 5-10.  
TAMER, The: Orph., Harrisburg, 5-10.  
"TANGO Shoes": Palace, N.Y.C.; Bushwick, B'klyn., 5-10; Keith's, Wash., 12-17.  
TANGUAY, Eva: Keith's, Columbus; Keith's, Indianapolis, 5-10; Hipp., Cleveland, 12-17.  
TERRY, Frank: Columbia, Grand Rapids.  
THOMPSON, Jas. Co.: Orph., St. Paul; Orph., Duluth, 4-10.  
TIMBERG, Herman: Dominion, Ottawa.  
TONEY and Norman: Alhambra, N.Y.C.; Orph., B'klyn., 5-10; Keith's, Phila., 12-17.  
TOYE, Dorothy: Maj., Ohio, 4-10.  
TOYO Troupe: Dominion, Ottawa; Shea's, Buffalo, 5-10.  
TRAVILLA Brothers and Sons: Orph., Memphis; Orph., New Orleans, 4-10.  
TREVITT'S Military Dons: Bijou, Savannah 1-3; Orph., Winnipeg, 4-10.  
TRIX, Helen: Keith's, Cin.  
TRIVATO: Keith's, Phila.; Orph., Harrisburg, 5-10; Keith's, Phila., 12-17.  
VADIE, Maryon Co.: Palace, Chicago.  
VAN and Schenck: Temple, Detroit; Temple, Rochester, 5-10; Keith's, Cin., 12-17.  
VAN, Billy B. Co.: Palace, Chicago; Forsythe, Atlanta, 5-10; Loric, Birmingham, 12-17.  
VAN HOVEN: Orph., Montreal, 12-17.  
VERNON, Hope: Shea's, Buffalo, 12-17.  
VETERANS, The: Prospect, B'klyn.; Keith's, Phila., 5-10.  
VOLINSKY: Orph., Duluth; Maj., Chicago, 5-10; Columbia, St. Louis, 11-17.  
VITTIRO and Georgette: Prospect, B'klyn.  
VOLUNTIERS, The: Maryland, Balto.; Bushwick, B'klyn., 5-10; Alhambra, N.Y.C., 12-17.  
VON TILIER and Nord: Royal, N.Y.C.  
WALKER, Charlotte Co.: Columbia, St. Louis; Orph., Memphis, 4-10.  
"WALL Between, The": Orph., Salt Lake City; Orph., Denver, 4-10.  
WALSH, Blanche Co.: Maj., Ohio, 4-10.  
WARD and O'Brien: Maryland, Balto.  
WARD, Will and Girls: Forsythe, Atlanta; Victoria, N.Y.C., 5-10.  
WATER Lilies, Six: Colonial, N.Y.C., 12-17.  
WELSH, Harry: Orph., Salt Lake City; Orph., Denver, 4-10.  
WERNER, Charles: Orph., Los Angeles.  
WELTON, Ben: Orph., B'klyn.; WELTON-Loring, The: Dominion, Ottawa, 5-10.  
WERNER-Amores Troupe: Palace, Scranton, 5-10.  
WESTON and Claire: Temple, Detroit, 5-10; Temple, Rochester, 12-17.  
WESTON and Leo: Prospect, B'klyn.; Alhambra, N.Y.C., 12-17.  
WESTON, Willie: Maj., Ohio, 4-10.  
WHEELER, Bert Co.: Alhambra, N.Y.C.; Bushwick, B'klyn., 5-10; Royal, N.Y.C., 12-17.  
WHIPPLE, Huston Co.: Keith's, Toledo, 5-10; Alhambra, N.Y.C., 5-10.  
WILCOX and Jason: Alhambra, N.Y.C.  
WHITE, Carolyn: Maryland, Balto., 5-10; Keith's, Wash., 12-17.  
WHITE, Clayton Co.: Orph., Kansas City; Orph., Omaha, 4-10.  
WHITFIELD and Island: Palace, Fort Wayne; Keith's, Columbus, 5-10.  
WHITMAN, Frank: Keith's, Prov., 5-10.  
WILCOX, Mr. and Mrs. G.: Orph., Minneapolis; Orph., Winnipeg, 4-10.  
WILLIAMS and Segal: Colonial, Erie, 12-17.  
WILLIS Brothers: Keith's, Wash.; Alhambra, N.Y.C., 5-10.  
WILLS, Nat M.: Orph., Kansas City, 4-10.  
WILSON and Wilcox: Loric, Birmingham, 5-10; Forsythe, Atlanta, 12-17.  
WILSON, Jack and Bette: Colonial, N.Y.C.  
WILTON Brothers and Dunham: Victoria, Charleston, 5-10; Bijou, Savannah, 5-10; Orph., Jacksonville, 12-17.  
"WOMAN Proposes": Orph., Sioux City, 4-10.  
WOOD and Wyde: Yosemite, San Jose, 5-10; Orph., Los Angeles, 4-10.  
WOOD, Brit: Keith's, Columbus; Grand, Pittsburgh, 5-10; Keith's, Cin., 12-17.  
WOODMAN and Livingston: Keith's, Prov., 5-10.  
WRIGHT and Dietrich: Victoria, Stockton, 11-14; Orph., San Jose, 2-10.  
WRIGHT, Cecelia: Loric, Richmond, 1-3.  
YORRKA, Mme.: Orph., Winnipeg.  
YRADA Troupe: Loric, Richmond 1-3.

## B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

## The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK INCENT, Palace Theatre Bldg., New York City

## JAMES ELEANOR McCORMACK & IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

## CLAIRE ROCHESTER

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## ALAN BROOKS

Promoting "STRAIGHTENED OUT"

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And a Company of 12 Artists

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New with "DUNBAR'S SALON SINGERS" Direction HARRY WEBER

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Assisted by

## CECIL LEAN

CLEO MAYFIELD

Direction M. S. BENTHAM

## MARION MURRAY

Assisted by HAROLD VOSBURGH

"A Modern Prima Donna" By Edgar Allan Woolf



# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

## COMMENT AND SUGGESTION

### A MYSTERY

It is difficult to explain the attitude of the United Managers' Protective Association in the reported declaration in favor of Federal censorship. One might imagine a layman, unacquainted with the machinations of legislative mountebanks and pestering local authorities, seizing upon Federal authority as a way out of the censorship mess. But that a body of representative theatrical men would lend their support to a Federal body that would only mean added expense and inconvenience, without in any way lessening the activities of State and city authorities, seems incredible.

The letter-head of the United Managers' Protective Association bears the names of practically all the film magnates of prominence and standing. It has received in print the support of such film men as HARRY R. RAYER, and other picture men whose interests aggregate millions have taken part in its deliberations. The association is seeking the support of exhibitors. But we cannot believe that these film men, who have been through every phase of legislative tinkering with the motion picture, can lend their support to this blundering action. They should know, if the theatrical producers do not, that the mind of a J. LOUIS BREITINGER or a Major FUNKHOUSER would not be affected by the fact that a picture had been passed by the Federal Board. In fact, the confession of the need of censorship implied in the support of Federal authority by film interests would only strengthen the position of these rival censors and whet their appetites for further exercise of power.

The United Managers' Protective Association is seeking the united support of the film producers; it is making a vigorous campaign to enlist the good will and co-operation of the exhibitors. But its actions convince one that it will not be the body to entrust with the conservation of the motion picture's interests. It would seem that stage and screen will not travel well in double harness.

This leaves us with only the Manufacturers' Trade Association to look to as a representative organization. Little has been heard from that body of late, so we cannot attempt to judge its capabilities as a trade representative. Perhaps little will be heard until preparations are under way for the next exposition in New York, which might lead one to think that the association has no other reason for existence.

*When are we going to have a united, unselfish, energetic Motion Picture Board of Trade?*

"The Birth of a Nation" is arousing considerable discussion in New York. Editorial writers on the *World*

and *Post* have both turned their pens to adverse criticism. "Letters from Readers" are frequent. This is to be expected, for the producer has tackled a burning question, and it is a tribute to his art and the power of the motion picture that thoughtful criticism should be evoked. But there is one aspect of the question that must cause us a smile. Take a momentous subject, one that will arouse discussion pro and con, and treat it in a book. Criticism will be met, and other writers will probably write books answering your point of view. But unless your work transgresses the laws of decency, no one will be heard to suggest that the publication of your book be stopped and the copies issued canceled. But place the same subject on the picture screen and, so peculiar is the lay attitude toward the motion picture, the first recourse of all critics is, "Stop the picture, close the theater, don't let them show it." Reason takes flight, and arbitrary, autocratic rule enters where pictures are concerned.

SOME day we should like to sit down and read a history of the early days of the film industry, written by one of "the men who know," not one of those effusions of some one who has come into the game within the last few years, but by an old timer. Such a history would be a story of the early struggles of a few pioneers who had the courage of their convictions, and fought the uphill battle which made the motion picture the enormous amusement and educational factor it is to-day, giving pleasure to millions and furnishing employment to thousands. Some day this history may be written, and there can be no better historian than WILLIAM N. SELIG, head of the SELIG Polyscope Company. Wherever there is the white picture-screen you will see the "Diamond S" imprint, a reminder of one of the men who made pictures possible.

It was in 1885 that the first inklings of the possibilities of the new form of amusement came to WILLIAM SELIG. So strongly was he impressed that 1887 found him a full fledged producer of

motion pictures with a studio in Chicago—one of the first three men to undertake the manufacture of motion pictures in America. His early struggles were titanic, but his confidence in the future development of the infant art was so strong that he persevered. As he made money it was reinvested in the business; as new ideas and new inventions came along he tried them out, and if they were successful he adopted them. In many cases he worked out new ideas to fit circumstances as they arose.

It would take too long to tell of those early days, besides, the Colonel, as he is generally known, is very reticent, and only talks of them when some humorous thought occurs to him. Then he will reminisce a bit. Suffice to say, that he was usually a lap or so ahead of his competitors, and when other people were thinking of something new or novel he was generally already doing it. When wild animal pictures were first talked of, Mr. SELIG did not waste his time in talking. He started to work and gathered together the finest collection of wild animals to be procured. To-day the SELIG Zoo in California is the biggest private collection of wild animals in the world and one of the show places of California. The film newspaper looked good to him, and he formed an alliance with the HEARST chain of papers, and to-day we have the HEARST-SELIG News Pictorial.

Colonel SELIG had just returned from California, via the Panama Canal, when we saw him. He looks rugged and tanned from weeks of outdoor life. After telling several good stories, he branched into a discussion of the SELIG Company's present policies.

"The business of the SELIG Polyscope Company," he said "has grown so rapidly in the last few years, that it has required all my time and effort. Since the beginning I have worked continuously. Many a night I have never slept. This is true in spite of the statements of persons who are issuing literature for the purpose of luring the investor into the business on the strength of the success of the men who made the picture, that we were creatures of luck and circumstance. We were not. We have worked just as hard, and even harder, than the men who have succeeded in any other line of industry, and we are only reaping the just reward of our toil."

"I have built up an enormous business here, and now I want to enjoy some of the fruits of my work. I want to get out and play, to feel that I can take a vacation when I want it without having my pleasure spoiled by business worries. To this end I have associated J. A. BRIST with the company. He will shift the burden from my shoulders, and, while I shall always remain the head of the SELIG Polyscope Company, I shall be relieved of much of the work and worry attendant upon a business which is assuming bigger proportions every day."



WILLIAM N. SELIG, PRESIDENT OF THE SELIG POLYSCOPE COMPANY. This is the First Photograph of Mr. Selig, Other Than a Snapshot, That Has Ever Been Published.



# ADVERTISING AND THE PICTURE EXHIBITOR

Seattle Presents a Concrete Example of the Wonders Wrought by Aggressive Publicity

Advertising is the most wonderful force in Twentieth Century business life, but it is also the most peculiar. Talk the theory of advertising to ten business men and every one of the ten will admit that you speak the truth. But try to convince the ten that they should advertise. Three will loosen the purse strings and do so, the seven will nod affirmatively as you make each point in your argument and then greet you somewhat like this:

"Yes, I know advertising is a great thing for John Jones or Henry Smith. If I were in their shoes I'd probably advertise also. But you see I'm fixed differently. Advertising wouldn't do me any good, it would only be a waste of money."

There, in a nutshell, you have the attitude of most exhibitors when you urge more extensive advertising of photoplay theaters. "Oh, yes, it's all right for selling soap or crackers. It is fine for circuses or legitimate theaters. It might even be good for big photoplay theaters in New York, or Chicago, for instance, but for me—"

And you collapse. At least we usually do. For theory and talk will go no further. But now we have a clinching argument, an object lesson in photoplay theater advertising. C. Mel Simmons, one of Lewis J. Selznick's recent acquisitions for World Film, gave it to us in an interview last week. Says Mr. Simmons:

"Just tell any exhibitor who doubts the miracles that can be performed by advertising his theater to look up Seattle's story. Seattle, Wash., is a living lesson in advertising, and shows what exhibitors anywhere can do if they have the courage and enterprise to follow the Seattle plan. And don't let any exhibitor excuse his own lack of courage by deciding that Seattle is an exceptional city, for, with its 250,000 population, it is just an average Western city, with the same class of patrons, the regular run of pictures, and the advertising facilities furnished by any city. It's theaters probably average a bit better, but that is only the result of the energy and aggressiveness displayed by the exhibitors."

C. Mel Simmons knows picture conditions in the West from first hand contact. From the days of his association with the Swanson Exchange in Omaha, he has been in the film business, later as manager of the General Film company's Seattle branch, then as manager of the Pacific Coast Sales Department, covering the General Film branches in Salt Lake City, Phoenix, Los Angeles, San Francisco, Portland, Seattle, Spokane and Butte. Most recently he was with Biennale and Pathe Exchanges, as manager of Northwest branches. We got him to tell the story of advertising in Seattle from the very first meagre attempt right down to date. It might be mentioned that the initial bit of advertising by an exhibitor was coincident with Mr. Simmons' arrival in Seattle.

"It was late in 1909," Mr. Simmons started, "that G. P. Endert, now manager of World Film's Seattle branch, and myself arrived in that city. At that time James Clemmer was running the Dream

a three hundred seat house, in a poor location. It was clearing a little over \$50 a week when we induced Mr. Clemmer to install a pipe organ, the first that had been seen in a Northwest picture house, and probably before many had been used in cities outside of Chicago. A pipe organ was installed in 1910, but it didn't make much difference in receipts until we had acquainted the people with the purchase. At that time no newspaper advertising had ever appeared for a motion picture theater. I suggested the giving away of free tickets, which entitled the holder to see any programme, with musical accompaniment by the new \$5,000 pipe organ. Forty thousand tickets were distributed, not thrown away, however, but only handed direct to individuals who answered the doorbells. The results were instantaneous, and Mr. Clemmer was a made man from that day on."

"The next motion picture advertising was done in 1911, by William Smythe, who opened the Class A Theater, in a so-called poor location. The wise showmen of the town laughed, and shook their heads. They felt sorry for Bill, and all agreed that he should have remained in the cigar business. Their walls doubled in force when he opened the Class A at a five-cent admission price, giving three reels of independent film, the policy of the General Film company at that time being to rent first-run pictures only to ten-cent theaters. Mr. Smythe took a few inches in the newspapers and put out one sheet by the hundred. In fact for two weeks before and for two weeks after the Class A Theater opened, his advertisement in the newspapers and on the billboards reached enough people so that his theater was filled and played to standing room day and night. Mr. Smythe was clearing over a thousand dollars a month from a house that seated less than three hundred at five cents. Later on he paid several thousand dollars for the lease on the room next door and even now, with double his original capacity he has a line of patrons waiting to gain admittance from afternoon to night. Mr. Smythe advertised, and he still advertises. There is the answer. I think you'll find his newspaper advertising for the Class A among the first ever done in this country for a picture house."

"In April, 1912, Mr. Clemmer opened the Clemmer Theater, on Second Avenue, of the opening Mr. Clemmer splashed in the newspapers with full page advertisements, and he plastered the billboards from one end of the town to the other. His house seated a thousand, but you may be sure that he never had to worry about filling it. The success attained by these men who advertised was noted and emulated at a cost of \$100,000. At the time mentioned upon by the entire Northwest territory. J. Willis Sayre, dramatic critic of the Seattle Times, grasped the situation, and established a photoplay column in that aggressive paper, the first picture column ever seen in a daily. The exchange managers sided Mr. Sayre by giving him pictures of the players and all news they could secure. Soon the photo-

play column was a feature of the Times, and the co-operation brought about results. The public was being educated to pictures, the photoplay page made fans, the theaters made money, and invested a portion of their profits in advertising, which supported and strengthened the page to such an extent that the Seattle Times now publishes more motion picture advertising than any other newspaper in the world."

"The theater men most responsible for this condition are Messrs. Jensen and Von Herburg. They owned a five-cent theater, called the National, at the time Mr. Sayre started his photoplay page. In June, 1912, the owners of the ground on which the National Theater stood, decided that they would erect an office building on the site. Jensen and Von Herburg had tasted of the profits of motion picture exhibiting and immediately looked for a location which could be utilized without loss of time. The only one available was the Alhambra, at Pine Street and West Lake Avenue, at least two hundred yards from a well lighted thoroughfare. The Alhambra had 1,500 seats, was equipped with stage and scenery, but had stood dark for months, all the wise men having passed it up as a lemon. Jensen and Von Herburg were skeptical, but they signed a lease for a number of years. They opened with General Film Service, and would book film as far ahead as three weeks so that they could secure paper, which had to be ordered by wire, and then posted a week in advance. An ordinary order, mind you, this was 1912, was one hundred one sheets, one hundred and fifty three sheets, and one hundred six or eight sheets, and many times almost twice that amount. It depended upon how much billboard space they could secure."

"Here was another way of advertising, and the amount done astounded Seattle exhibitors, as I am sure it would theater owners in any other city. But it brought business to the Alhambra in such sudden and great volume that the 'lemon' became a prize. A few months later Jensen and Von Herburg decided to change film service, and after experiencing considerable difficulty in securing paper far enough in advance, they started using more newspaper space. The business grew, and the advertising grew, until it was no uncommon sight to see traffic blocked by the crowd waiting to get into the Alhambra, way off on a side street. This may sound impossible to some Eastern exhibitors who are satisfied to have their houses filled to capacity once in an evening. Jensen and Von Herburg increased their advertising until they finally took a full page in the Seattle Times. The wise men called this 'suicidal,' but Jensen and Von Herburg kept on, splashing half-pages and quarter-pages at every opportunity. The answer can be seen in the fact that Jensen and Von Herburg now operate the Alhambra, with 1,600 seats, the Mission, with 800, and the Liberty, with 1,800. The Liberty, one of the finest motion picture theaters in the United States, was opened in November, 1914. It is not an



C. MEL SIMMONS.

Recent Acquisition to the World Film Forces.

uncommon sight to see a line in waiting at one or two o'clock in the afternoon, but still Jensen and Herburg continue advertising, as does every other large exhibitor in Seattle."

"Take this copy of the Seattle Times that I have brought along with me. It's a Sunday issue. For the Liberty alone, Jensen and Von Herburg used a space of four columns wide, the full length of the page. On the Mission they used a space three columns wide and ten inches deep, with the same amount for the Alhambra. The advertisement for the Class A is two columns wide and ten inches deep, the Colonial, three columns wide and sixteen inches deep. The Clemmer, three columns wide and fifteen inches long. A half-page was used for the Grand, and the Alhambra is present with a full page. This is picture advertising on a scale that I think you will not find equalled in any other city in the country, but it is also profitable advertising. Let any one look over Seattle's wide awake, aggressive exhibitors and attempt to convince himself that advertising does not pay for the exhibitor of motion pictures."

## "RUNAWAY JUNE" BACK

Fifteenth Episode, Containing Solution of Mystery. Soon to Be Completed

"Runaway June" has returned from her vacation. Bermuda's glorious sun helped to bring the story up to the fifteenth, or last, episode which will be produced in New York. This installment will also tell the secret of the mystery, explaining why June ran away, and the reason for the relentless pursuit by "the man with the Van Dyke beard."

While in Bermuda the members of the company had a thoroughly enjoyable time, and, it is said, the English army officers there were somewhat downcast at the departure of the players. Athletic contests and unique entertainments provided a restful relief to the task of staging five episodes of the George Randolph Chester serial.

## KLEINE'S "COMMUTERS" COMPLETED

The George Kleine adaptation of James Forbes' comedy, "The Commuters," was completed at the New York studio last week. Irene Fenwick and Charles Judea are featured in the production, which is in five reels. The support includes Dan Moyle, George La Guere and Della Connor.

## ANOTHER VITAGRAPH SERIAL

In addition to the production of "The Goddess," on which Ralph Ince is now working, the Vitagraph Company plans the staging of another serial, having purchased "The Scarlet Runner," or "The Twelve Adventures of Christopher Race," from G. N. and A. M. Williamson. This serial will be released in weekly installments on the General Film programme. Each installment will be of three-reel length.

The Selig Polyscope Company has added an unusually interesting feature to the Hearst-Selig News Pictorial, in the form of a series of fashion pictures prepared by Lady Duff-Gordon. The very latest modes will be presented every week in the Monday release of the Pictorial.

## DONALD MACKENZIE'S STORY

The life story of Donald MacKenzie, one of Pathe's most valued producers, reads every bit like a page out of one of the old English novels. Some sixteen or seventeen years ago in one of those sections of the Scottish Highlands so remote that Gaelic is still spoken and the old men still tell legends their fathers told them of "Prince Charlie," an English nobleman leased several thousand acres of land for the shooting. Unlike the majority of his contemporaries he had no desire to make a society event of his sport—to have armies of hunters and gun carriers, porters with hampers of wine and rich viands, and many guests from the "upper crust" both men and women. He had hunted big game in India, Africa and Canada and preferred to hunt over his lands in comparative solitude.

Arriving at the tiny village on the property which he had leased he sought information as to the best man available for him to hire to accompany him on his shooting trips. The answer he received was the same from each man he asked—"Donald MacKenzie is a gold mon." The Englishman sought out the popular favorite and found a square jawed, square set young fellow of some seventeen or eighteen years old who vowed with quiet confidence that he could give satisfaction. That was the parting of the ways for the Scotch boy. The Englishman took a great interest in the lad. The long days of close companionship on lonely moors brought them together in a way unusual between employer and employee and when the season ended the young man bade farewell to home and parents, turned his back upon the foggy mountains, and accompanied the nobleman to London.

It was found that he had a splendid baritone voice, and he was much in demand at private musicales. One day a prominent theatrical man heard him and offered him an operatic engagement at Daly's Theater in London to play the part of Lord Rochester in "The Country Girl." He accepted, and made good in the role, and so was secured by the late Augustin Daly to play the same part in the United States.

Engagements with Lulu Glaser in "Dolly Varden," the W. T. Carleton Opera company, "The Mayor of Tokyo," and "The Time, the Place and the Girl" followed. Mr. MacKenzie tells with gusto how he got his first big chance. He had made it a rule to understudy every big part to which he was suited, and one night he was playing in "When Johnny Came Marching Home," when W. T. Carleton, who was playing the General, became seized with heart failure in the biggest scene of all, staggered to the wings and then fell. Quick as a flash our Scotchman shot out to the front, took up the part where it had been left off, and to the amazement of the company finished the act in that part without making a single error. At the close of the act while the doctors were attending to Mr. Carleton, Mr. MacKenzie changed to the sick man's costume and finished the performance as the general.

The next day Mr. Carleton showed his gratitude by raising Mr. MacKenzie's salary and giving him the part. A friendship sprang up between the two which was endured through the years, and which was shown by Mr. MacKenzie giving to Mr. Carleton the part of the Governor in his last picture "The Pardon."

Mr. MacKenzie has been associated with Pathe for over three years as actor and producer. In the "Perils of Pauline" he not only appeared in several episodes as "the pirate" (a part which made a big hit) but he directed the production of many of the episodes himself. To-day he is reputed to be making big money by producing pictures which are released through Pathe. His most recent production, the three-part Pathe drama "The Pardon," has received flattering reviews, and has been booked by the Loew theaters for fifty days solid.

B. K. Rimborg is to change the old Haymarket, once the hub of New York's Tenderloin, into a motion picture theater. The name will be changed and considerable alterations made to remove the landmark's characteristic appearance.

## "ETERNAL CITY" BOOKED

Will Open Indefinite Engagement at Astor Theater, April 12

A New York opening has been arranged for "The Eternal City," the spectacular Famous Players' production, which the critics have proclaimed one of the best productions of screen history. The Gotham opening of the Ford-Porter production will also mark the addition of another Broadway legitimate theater to the ranks of the motion-picture houses, the Astor Theater having been secured for the picture. April 12 is the date given for the opening of "The Eternal City" at the Astor, where "Holla Broadway!" the Collier-Hitchcock musical comedy, is now playing.

It is announced that the engagement of "The Eternal City" will be indefinite. The prices will range from 35 cents to \$1. Bookings are also being arranged for the picture in big theaters all over the country. It has proven a big success at the Chestnut Street Opera House in Philadelphia.

## FIELDS IN WORLD COMEDIES

Low Fields, who is at present in Chicago, appearing in "The High Cost of Living," is also at work on a series of comedies for the World Comedy Stars, to be released in the World Film Corporation programme. A studio has been rented in Chicago for the few weeks necessary, and Joe Warner, Fields's former partner, is at work with him.

## PERFECT NEW HORSLEY PRINTER

David Horsley announces the perfection of his latest invention, a duplex automatic step printer, a development of the original Horsley printer. The new device is duplex in construction, with an automatic light shift and "trouble preventer." Owing to its simplicity, it is claimed that one operator is able to take care of the duplex with greater surety and ease than is possible with the old style "single."



## SELIG CAPTURES PRIZE

**Gets Film Rights to "Garden of Allah" at a Record Price**

The announcement in last week's Mirror that Ronger and Jordan, the play brokers, had disposed of the motion picture rights to "The Garden of Allah," has brought forth the news that the Selig Polyscope Company is the purchaser. William N. Selig is planning a spectacular production of the play on a scale that will make it the equal of any film ever staged. A record price is said to have been paid for the screen rights to "The Garden of Allah," which, by virtue of its locale and picturesque incidents, is more strongly adaptable to picture purposes than any stage success of recent years. "The Garden of Allah" was written by Mary Anderson and Robert Hichens from the novel by Mr. Hichens.

## "WHO PAYS?" NEXT

**Pathé Has a Unique Series of Three-Reel Dramas to Start Soon**

With the preparations for the second part of the "Exploits of Elaine" the Pathé office are turning their attention to their next big undertaking, a series of three-reel dramas that is expected to start considerable discussion when released. April 17 is set for the release of the first picture in the series.

Arrangements have been made to syndicate the stories of the "Who Pays?" series in newspapers throughout the country. Edwin Blinn will write the stories, which will be published under the name of a weekly plan, appearing during the run of the picture. Writing as "The Master Pen," Mr. Blinn has been identified with other motion picture series productions.

## FROHMAN ACTIVE

**Secures Rights to "The Gates of Eden" to Present Dainty Star**

Gustave Frohman believes he has a coming screen star in Lewis J. Selnick's pretty protégée, Marie Wells, so he has secured the photoplay rights to "The Gates of Eden," in anticipation of the dainty actress' success in her initial appearance in "The Builders of Bridges," with C. Aubrey Smith. "The Gates of Eden" was a very successful play some years ago, running for a record run at the Garrick Theater, Chicago. Written by William Danforth, it is built about the picturesque Shakers, and will present Miss Wells with a character new to the screen. The scenes are laid in the Shaker community near Canaan, N. Y.

## VIOLA ALLEN SIGNED

**Will Make Screen Debut in Essanay Adaptation of "The White Sister"**

Viola Allen has been engaged by the Essanay Film Company to make her initial screen appearance in "The White Sister," from the novel by F. Marion Crawford. Miss Allen met with one of her most successful receptions in the stage presentation of "The White Sister," which will be one of Essanay's series of multiple-reel features concerning which more will probably be heard soon. Production of "The White Sister" will be started soon at the Essanay Chicago studios.

## SUBMARINE PICTURES POPULAR

The Williamson Submarine Expedition pictures, released through the Universal's Special Feature Department recently played the Tabor Grand Theater in Denver at 25 and 50-cent prices to a gross business of \$4,900 on the week. The picture then left Denver and played Colorado Springs, Pueblo, Cheyenne, and other points to business averaging \$400 per day. Manager Peter McCort, of the Tabor Grand, booked the pictures for a return date.

## AMERICAN BUYS "BEST SELLER"

It is announced that President S. S. Hutchinson, of the American Film Manufacturing Company, has purchased the exclusive motion-picture rights from Bobbs-Merrill Company of "The Secretary of Frivolous Affairs," by May Futrell, and a film version of this popular novel will soon be released as an "American Distinctive Creation," with Harold Lockwood in the leading role.

## C. AUBREY SMITH WITH FROHMAN

C. Aubrey Smith is to be featured in the Gustave Frohman production of "The Builder of Bridges," which is being staged under the direction of George Irving. President Gustave Frohman has moved his office to the studio in order to be closer to the actual work of production.

## WARWICK IN WORLD FILM

"The Man Who Found Himself," a screen adaptation of "The Mills of the Gods," George Broadhurst's play, will be released on the World Film programme on April 5. Staged by Frank Crane, "The Man Who Found Himself" features Robert Warwick.

## COMEDIES IN TWO BIG HOUSES

Contracts were signed last week by which the productions of the World Comedy Stars will be seen in New York's two biggest photoplay houses, the Strand and the Hippodrome.

## WITH THE FILM MEN



"PETE" SCHMID.

We have been waiting for several weeks for an excuse to publish a picture of "Pete" Schmid, and now we have it. He has received a well-deserved promotion to the post of publicity director for Rosworth, Inc. This is Pete's first venture in the picture field, for he is a newspaper man. Two years with the now defunct Player and a year with the Billboard as reviewer and all round man in the picture department put him in touch with the people in the picture field, and Carl Pierce saw the possibilities in him and gave him his chance. We all like him, and we know he will land at the top of the heap and justify the confidence of Pierce.

"Doc" Willatt is economizing—he uses the "makings" and rolls his own cigarettes.

Harry C. Drum, Western manager for World Film, is in town combining a business trip with a personally conducted tour of the white lights.

## VARIETY IN ATHLETIC SERIES

Considerable variety is shown in the subjects selected for the second number of the Selig Athletic Series, which will be released on Monday, April 12. Willie Ritchie, the ex-champion lightweight pugilist, will be shown in training exercises; Le Villa, the trick bicycle rider, is presented in feats of skill, while William Demetral, the Greek wrestler, will meet William Berve, the Russian giant, in a match to the finish.

## WHARTONS GET DEMAREST STORIES

Wharton, Inc., announce the purchase of the picture rights to the Lloyd Demarest detective stories written by Fred Jackson. These stories they will probably begin to film some time this summer.

## Max Karger in Los Angeles

Max Karger, general manager of the B. A. Rolfe productions, arrived in Los Angeles last Friday. It is understood that he will make arrangements for an increased output and a general enlargement of the Rolfe organization on the Coast. He returns in about ten days, bringing the negative of "Cora," featuring Emily Stevens.

L. W. Atwater has been appointed sales manager for the Precision Machine Company, vice J. E. Robin, resigned. The lure of the Springtime has called Bill Kalem Wright. There are asparagus beds to be planted, strawberry plants to set out, and a general overhauling of the country place—and he has a fine place over in Jersey—to be attended to. As soon as the preparatory work is over he will take his goods and chattels and become a gentleman farmer and a commuter.

## He's Papa With Now

What do you think of a press agent—and one of the most prolific in the business at that—who can become a proud father and not let the trade press know about it? Something should be done to him, shouldn't it? Well, that's what Jake Wilk has done. Never a word to the boys about his new daughter, Ruth, born on March 7. We'll forgive you this time, Jake, but next time be sure and tell us about it.

Leon J. Rubenstein, purveyor of publicity for the Thanhouser Company, breezed into the office last week to tell us how things were going since Edwin Thanhouser was once more giving his personal attention to the matter. He says: "That man Thanhouser is a human dynamo. He is not only charged with energy himself, but he radiates it to everybody in the plant is full of the same energy now, and if you watch results for a few weeks you will see it show in the pictures." Great. Ruby; that must be a regular place to work.

## The Week's Best Laugh

The esteemed, as it were, *Evening Mail's* comparative list of the best picture producers.

F. J. B.

## FILM PROVES TIMELY

Cincinnati, Ohio, has just had a traction fight. In the midst of the agitation the Avondale Theater of that city showed "The Man of the Hour," the World Film release with Robert Warwick, which depicts the struggle of a New York mayor against the traction bosses and his final triumph. There are those who say that the picture played a good part in swinging the final decision in the Cincinnati fight.

## NEXT MICHELENA FEATURE

The next California Motion Picture Corporation featuring Beatrice Michelena will be "A Phyllis of the Sierras." This Bret Harte story will be released on the World Film programme May 31. "The Lily of Poverty Flat" is soon to be seen.



PEARL WHITE AND ARNOLD DALY.

Starring in "Exploits of Elaine," Now in its Second Series.

## "THE STONING" PRAISED

**Member of Censor Board Among Those Who Compliment Edison on Coming Release**

Though it has not yet been released, "The Stoning," the three-reel Edison production in which Viola Dana is featured, has already evoked much comment. The following unsought expression from Mrs. Jeanie Noble Whaley, of the National Board of Censorship, perhaps gives a sidelight—and a refreshing one—during the campaign against certain kinds of censorship which do not consider the motive that actuates the presentation of scenes which might, ordinarily, be thought objectionable: "Nearly a week has passed before I have had one moment to tell you how much and how deeply I felt and enjoyed the perfect picture from the Edison studio, 'The Stoning.' It surely will carry a lesson to hundreds of people—harsh fathers, thoughtless mothers, young, foolish, untaught girls—and more than that, show evil men and women just people what havoc can be made by their acts. No human being could see that film without being deeply and lastingly impressed. The simplicity in telling the tragedy made its tremendous strength. The cast is in perfect harmony; each lived his part. I don't remember ever having seen a story visualized which touched me so deeply. My heart ached for the dear little girl and averted with indignation against the cruelty of her neighbors. Please congratulate Mr. Phipps. It is the story he told me long ago he wished to put before the public—it is done and it is perfect."

## GRAHAM VISITS OFFICES

**New United Head Loses Little Time in Journey to Exchanges**

Telephones, telegrams and limited trains were used to such excellent advantage by J. C. Graham, president and general manager of the United Film Service, when he made a sudden decision to visit some of the distributing offices of the United, that he had left headquarters and returned before many of his lieutenants learned of his absence from New York. Cleveland was the first stop and W. M. Williams of the United Film Service of that city had arranged for a conference which included many of the United men of his territory. Mr. Williams then accompanied Mr. Graham to Indianapolis, where H. B. Kramer of the Indianapolis office was joined in a meeting of his right-hand men, after which he accompanied Mr. Graham and Mr. Williams to Cincinnati. H. M. Coffey, of the Cincinnati office, had completed the details of a conference, at which the new policy and plans of the United were discussed at length. Detroit, where Nicholas Falley handles the affairs of the United, was next visited. Chicago was then included in Mr. Graham's itinerary and a conference held with the representatives of the Wisconsin and Northern Illinois territory. A large part of this territory has been under the supervision of the Chicago office, but new offices are soon to be opened because of increasing business.

## FROHMAN ON CENSORS

**Gustave Frohman Speaks in Philadelphia and Upholds the Censor Board**

Gustave Frohman, president of the Frohman Amusement Corporation, journeyed to Philadelphia last week and made an address to the City Business Club at the Hotel Adelphi. Mr. Frohman, who prides himself on "producing clean pictures," urged a strict censorship of motion pictures.

"Although I am a producer of moving picture films," he said, "I am firmly convinced that the films, and particularly those depicting social problems, should be subjected to a strict censorship. Stand by your censorship laws, and, in fact, make them more drastic. I regret to admit that several producers, if given a free hand, would flood the city with foul, immoral pictures that would demoralize the youth."

"If you wish to read books of a questionable character, that perhaps is your right; but you have no right to permit men to parade unwholesome and immoral pictures before your wives and children. Don't be so absorbed in the fine acting of the players that you lose sight of the theme."

## REEVES WITH LUBIN

**Popular Stage Comedian Signed for Series of Lubin Comedies**

Billy Reeves, widely known as a comedy acrobat and pantomimist, has joined the Lubin Company, and is to be featured in a series of comedies produced under the direction of Arthur D. Hotelling at the Lubin Southern studio at Jacksonville, Fla. The Southern studio has been undergoing repairs during the last two weeks, and during the overhauling Director Hotelling has been at the Philadelphia studio, where two Reeves comedies have been staged.

## REISSUE KALEM FILMS

**Blackwell-Joyce Successes Will Be Seen Again on Picture Screens**

Kalem will shortly release the single-reel dramas, originally released three or four years ago, which featured Carlisle Blackwell and Alice Joyce. The move has been decided upon at the request of many exhibitors who have written urging that photoplay audiences be once more given an opportunity to see this strong combination.



## THANHOUSER STUDIO ACTIVE

Edwin Thanhouse's Return Presages Big Days for New Rochelle Organization

Edwin Thanhouse is back in New Rochelle. You know what that means if you remember the Thanhouse organization under the regime of Edwin Thanhouse three years ago. You would know what the return of Edwin Thanhouse meant if you were to journey to the New Rochelle studio one of these days.

We made the trip last week. And we left more impressed than ever with what one man can mean to an organization, and especially with what Edwin Thanhouse signifies in connection with the picture corporation bearing his name. New life has been infused into the New Rochelle studio, and work is proceeding at a pace that can promise only big things. Meanwhile, while active production of pictures is under way, a reorganization of the entire plant is being effected. Soon, according to present plans, moves for expansion of the studio facilities will be under way.

Some important announcements may be expected soon in relation to the four and five reel feature productions which will be

made as Thanhouse's contribution to the Mutual Master-Pictures series. These pictures, and, in fact, all Thanhouse films, are produced under the general supervision of Mr. Thanhouse himself, who never lets the smallest detail of the studio's activities get beyond his grasp. In addition to these Thanhouse releases, the Princess brand will be continued as the Palstat brand, devoted to refined light comedy. It may be mentioned in passing that the Thanhouse multiple-reel features are certain to present a number of stage favorites for Edwin Thanhouse, since his entry into the picture arena, has always upheld the legitimate stage player and director in picture work.

Assisting him at the New Rochelle studio, Mr. Thanhouse has two of the best known men in the film game in Leon Rubinstein and Lloyd Longman. "Ruby" is attending to the publicity, among other things, while Mr. Longman is again in charge of the scenario department, besides the other burdens he is lifting from "the chief's" shoulders.

### NELL SHIPMAN BUSY

Charming Writer, Who Appears on "Mirror" Cover, One of Busiest Persons in Filmland

Nell Shipman, who is at present in California, has been compelled to refuse a splendid offer from a New York newspaper syndicate under the conditions of which she was to have gone to San Francisco to write up the World's Fair at close range.

The work entailed upon getting a 70,000-word book ready for the public by June, finishing up "Under the Crescent" series, and another big feature for the Universal Film Manufacturing Company, and completing a vaudeville sketch for Princess Lianza, will so occupy the time of Miss Shipman that she was of necessity obliged to refuse this offer from the firm of publishers to write up the World's Fair.

One of Miss Shipman's most recent portraits is shown on this week's Mirror cover.

### LASKY PUBLICITY

Company Has Prepared Strong Series of Advertising Aids for Exhibitors

The Lasky Company, though not dealing direct with exhibitors, has completed a line of publicity aids for the exhibitors showing Lasky pictures that is well worthy of attention. For exhibitors showing the Blanche Sweet releases the Lasky Company has made arrangements to provide oil paintings of Blanche Sweet at prices exceedingly reasonable. The paintings are six inches high and thirty-six inches wide, making an unusually attractive feature point for a lobby display.

Besides this oil painting, the Lasky company has just provided a series of 14 x 11 inch photographs of all the leading members in the Jesse L. Lasky Feature Play Company. They are intended especially for permanent lobby display and decoration, and should be framed with a two-inch mat and black picture moulding, making the entire picture from sixteen to eighteen inches in height. These photographs are offered to exhibitors at 40 cents each.

### TO PRODUCE CHILD PLAY

The success of Marie Hubert Frohman's initial screen production, "The Fairy and the Wolf," has led to the formation of the "Cry of the Children Company," a \$50,000 organization. The company will produce the Marie Hubert Frohman play of that name, inspired by the Browning poem, and use the characters seen in "The Fairy and the Wolf," a Frohman corporation production.

"The Cry of the Children" is to be produced in association with The Church and School Service Bureau, and will be their first release. It is estimated that millions are now seeing "The Fairy and the Wolf," with its strong appeal to the children, so that there is certain to be an audience awaiting the new production.

### CRANE STARTS NEW FEATURE

Frank Crane starts to work this week on his fourth feature production for the World Film Corporation. It is called "The Indian Diamond," and the picture will also be the first film in which Barbara Tennant is seen under the direction of Frank Crane. Miss Tennant has just finished work on "The Butterfly" in which Howard Estabrook is starred.

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THE BACON REALTY CO., 230 Broadway, New York City

### TOURISTS VISIT STUDIO

American's Santa Barbara Studio a Popular Point with Visitors to Coast

The Santa Barbara studios of the American Film Manufacturing Company are among the most popular of visiting points for visitors to the Pacific Coast, since it combines an opportunity to observe the making of motion pictures with the unusual scenic advantages of this beauty spot.

President S. S. Hutchinson, of the American Company, has provided every comfort for the benefit of the sightseers and the courteous treatment received, as well as the attention given to describing the intricate details of picture making on a large scale, has made the studio a certain stopping point.

Among some of the prominent people who have recently visited the studio are: Miss Lolita Armour and a party of friends; Charles B. Dillingham, the theatrical producer, accompanied by Mrs. Dillingham and Ivan Caryll, the composer; John Field, Chicago capitalist; T. H. Cochrane, well known in the trade as a director of the Mutual Film Corporation; Cyrus W. Curtis, of the Curtis Publishing Company, and thousands of others of less prominence.

### "UNDER THE CRESCENT"

That is the Title Chosen for Universal's Film of Princess Hassan's Adventures

Princess Ibrahim Hassan (Ola Humphries), will make her bow to the screen public in "Under the Crescent." That is the title the Universal Company has chosen for the six-reel serial which will tell the adventures of the American girl whose marriage to Prince Hassan placed her in line for the throne of the rulers of Egypt. Nell Shipman, who is writing the scenario and book telling of the Princess Hassan's adventures, is at present in Los Angeles.

The book of the stories will be published by Grosset and Dunlap. The titles of the six episodes follow: "The Purple Iris," "The Cage of the Golden Bars," "The Shadow of the Pyramid," "For the Honor of a Woman," "In the Name of the King," "The Crown of Death."

### MURIEL OSTRICH WITH "VITA"

Muriel Ostrich, former Thanhouse star, is the latest addition to the forces of the Vitaphone Company. Miss Ostrich will make her initial Vitaphone appearance in a three-reel feature, work on which was begun last week.

Since leaving the Thanhouse Company, Miss Ostrich appeared in a World Film production soon to be released. More recently work under over-powerful studio lights resulted in her being stricken blind, and for a time it was feared that she would not recover her sight, but the pretty star is now prepared for active work.

### SPREAD ADVERTISING FOR "JUNE"

A record for spread-eagle motion-picture advertising will probably be established when full-page ads on "Runaway June" appear in early editions of the *Saturday Evening Post*, the *Ladies Home Journal*, the *Delicater*, the *New Idea*, the *Women's Magazine*, the *Ladies' World*, and other weeklies and monthlies. The advertisements are written around the voting contest now being fostered in connection with "Runaway June," by which the most popular women in each State will be given de luxe trips to the California fairs.

### CAST "FINE FEATHERS"

A strong cast will be seen in the screen production of Eugene Walter's success, "Fine Feathers," to be staged by the Cosmo Feature Film Corporation. The players in the principal roles are Janet Beecher, David Powell, Lyster Chambers, Alberta Gallatin, and Henry Gaell.

PARAMOUNT PICTURES

OVER MONTAGNO JOSEPH

PRESENTS

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LEADS EDISON  
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## GOSSIP OF THE STUDIOS

WALTER ARTHUR, head of the Vitagraph camera department, has resumed his place at the studio after a long siege of illness.

JOHN COLLINS worked so hard on Edison's three-part feature, "Greater Than Art," that he had Gertrude McCoy at the studio until 3 A.M. one day last week finishing a scene. Undaunted, the Edison star was back to work at the studio at 9 A.M. and worked all day.

Mrs. WALLACE HERRING, the "Edison Mother," fell down the full length of the "L" stairway at Twenty-third Street and Third Avenue last Tuesday, sustaining painful injuries to her ankle.

RALPH INCE and his company of Vitagraph players, including Anita Stewart, Paul Scardon, Earle Williams and twelve others, who journeyed to Bat Cave, N. C., to take special scenes for the Vitagraph serial, "The Goddess," returned to the Brooklyn studio last week.

THE MAURICE COSTELLO-VAN DYKE BROOKS combination is again at work, Mr. Costello having given up directing to devote more attention to his characterizations. Estelle Mardo is playing the leads opposite him.

ALEXANDER GADEN, late Universal star, has been engaged by the Life Photo to appear with Mary Nash in "The Unbroken Road." Will Davis is staging this picture, and William H. Tooker is also in the cast.

THE PATHE BASEBALL team, with its strong four-year reputation behind it, will again start work on April 11 at the Jersey City Reservoir grounds. This year's team will again be under the direction of L. J. Gansler, general manager of Pathe, and managed by "Lefty" Miller as usual.

RICHARD CARLIS tells us that he'd sooner have any case of "first-night fright" than he ever experienced than again feel the emotions that came to him when he stepped before the camera for the first time.

CYNTHIA DAY is playing the leading feminine role in the William A. Brady production of "Woman and Wine," soon to be released in the World Film programme. William Elliott will be starred in this feature. Fred Thomson is directing.

VIOLET MURKIN and William Garwood are proving one of the strongest combinations on the Universal programme.

HAROLD SHAW, the popular American director who met with such success in England, has joined the cause of the Allies by becoming a private in the Twickenham Volunteers, according to word received by Marc McDermott, of the Edison players.

EDISON is reviving the one-reel success, "When Bridges Burned," this time in a three-reeler. Director Ashley Miller is lengthening it, and Mabelle Trunnelle is playing the lead, a role she had five years ago.

FRANCIS X. BUSHMAN has returned to the Essanay Chicago studios after

two weeks spent at the Panama-Pacific Exposition, where he was the guest of the motion picture exhibitors.

GEORGE BAKER has a strong cast at work on the three-reel comedy, "Heavy Villains," a forthcoming Vitagraph. Arthur Cozine, Muriel Ostriche, Flora Finch, Cissy Fitzgerald, Kate Price, Billy Shea, Hughie Mack, John T. Kelly, and Charlie Brown are some of the names.

ALFREDO GORDOLFI, one of the best-known camera men in the business, has been added to the forces at the Bosworth-Morocco studio.

CHARLES WHITTAKER has become an asset to the Bosworth forces, now assisting Oscar Apfel.

JOHN CHARLES is one of the prominent players who have recently been busily engaged at the Selig Chicago studio. Mr. Charles is playing opposite Grace Darmond, who will be featured in "The Quarry," a spectacular feature.

STELLA HASTRO, leading woman in E. J. La Saint's Selig company, has been under the weather for a short while, but pluckily continued her work before the camera.

WILLIAM ROSELLA has been secured to play opposite Florence Tempest in World Comedy Star pictures.

EDMUND LAWRENCE has been busy in Chicago working on a coming Lew Fields special for the World Comedy Stars.

WALKER WHITESIDE is working at the Centaur studio in Bayonne on a screen production of "The Melting Pot" for the Cort Film Company.

HARRY HORSLEY, superintendent of the Centaur factory and brother of the famous David Horsley, has done original things in his life, but he pulled the winner the other day when he ran his new Ford across his lawn and halfway through his front door. The little "Flyver" was not badly hurt but Harry's feelings were when his friends accused him of trying to take his car to bed with him.

HARRY SPINGLER has been engaged to play the leading role in the forthcoming Fox production of "The Plunderer." Work on the picture is now under way in Georgia.

WILL LEWIS is the new Edison comedy director. He has been identified with Solax and Lubin in the past, and has a good record for screen comedy.

GEORGE A. WRIGHT went up to the Edison studio recently with the prospect of becoming a director. He was drafted to play in a picture, however, and scored so strongly that all hands declaimed against taking so good an actor from the ranks. Now he is playing regularly. Mr. Wright does not know whether to be flattered or disappointed.

REAL FRENCH taxicabs are being used in the World Film production of "Woman and Wine," which is being made at the Fort Lee studios.



EDITH STOREY IN "DUST OF EGYPT."  
A Forthcoming Vitagraph Special Feature Production.

**JESSE L. LASKY**  
PRESENTS

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## Elizabeth R. Carpenter

PHOTOPLAYWRIGHT  
Current Releases by  
Vitagraph, Edison, American, Kalem, Etc.



## BERST ON THE COAST

Amazed at Monster Selig Plant--Walthall at Work on Mutual  
"Ghosts"—Kirkwood in the East

LOS ANGELES (Special).—"More stars; more features; better quality." This sums up the campaign of J. A. Berst, the new vice-president and general manager of the Selig Polyscope Company, who has been visiting the West Coast studios of that corporation the past week.

Mr. Berst, widely known in this country and abroad for his generalship as an official of the Pathé, as well as in the General Film, has been ten years in pictures but this is the first time he has been in California, the ideal land of pictures.

"I was more than surprised and pleased at the great film colony here," said Mr. Berst. "But I was greatly gratified to discover that the Selig properties here were far beyond my expectations. The Mission studio, at Edendale—the original Selig plant—is such a complete, artistic and attractive thing that it should be an inspiration for directors, actors and all employees there. At the great Selig Jungle Zoo I found the facilities so many that the possibilities for worth-while pictures and extensive features were really more than one would expect unless he had visited the place."

"We not only will add to our list of capable actors and actresses but are planning to make more features than ever before. Greater Selig strength is a principal aim in these and all other productions."

"As regards our features, several notable successes were made into Selig film before I arrived. In addition to these we are filming 'The Millionaire Baby' at the Chicago studio which picture play, I believe, will rank with the best of the season's successes."

The return of Henry Walthall to the Griffith-Mutual studio, after a short engagement at the Balboa plant, adds this star to half a dozen notable actors, engaged after Mr. Walthall left Los Angeles, following completion of "The Clansman." Wally now finds himself in such company as Edison, Jefferson, Emerson, Booth, et al. Walthall lost no time upon his return but plunged into the work, the adaptation of Ibsen's "Ghosts" presenting a role suitable to the remarkable talents of this Mutual star.

### Dwan Directs "Little Mary"

That beloved James Kirkwood, Mary Pickford's director, has fled Eastward to do a summer stunt in the New York studio of the Famous Players. He will put on "Dorothy Vernon of Haddon Hall," with Hazel Dawn in the leading role, and follow it with "The Fatal Card." John Mason being the star. Kirkwood will take no members with him save his assistant and trusty cameraman. Allan Dwan now will direct Mary Pickford in a feature, the title of which is not announced. Kirkwood's absence will be felt in more ways than one. Handball players desiring to fatten their averages will miss him; "the gang" at L. A. A. C. will mourn him and we, personally, haven't smiled since this promising youth went away from here.

One of the buildings at the new studio grounds of the New York Motion Picture Company will be an ample and modern laboratory. Heretofore all of the inevitable negative and positive has been handled at the Edendale factory but, with an increase in directors, the greater output of film will necessitate a laboratory on the new grounds where film may be developed and printed over night.

Aviator Delloyd Thompson, the "boy" flyer who does double and triple loops in the air, has made a series of flights for Mack Bennett's Keystone players. In addition to

tion to fearsome stunts aloft, Mr. Thompson carried Ollie Carlisle, a Keystone actress, more than 2,000 feet high during the picture.

### "U" Settles Down to Work

President Carl Laemmle's guests have departed from Universal City and if any one of them missed hourly pleasures while here, it must have been during sleeping periods. No happier set of guests ever whooped into a Los Angeles depot; no itinerant ever was more crowded with simon-pure joy. With every detail completed by the little, iron man, Manager Isadore Berststein, the special trainload of writers and exhibitors were put through pleasure's paces from morning until night, the beauties of Southern California being served in generous auto doses in addition to the splendid Bernstein entertainments at Universal City, planned by this same busy manager, and bulleted under his personal supervision. The big "U" now has settled down to business at the new city, just over the pass from Los Angeles. But the big time will never be forgotten by guests of the employees who participated therein.

David Horsley is a brotherly fellow after our own heart. He has a jungle zoo here of much attractiveness. He soon will have a complete motion-picture studio in his zoo. In order to be real neighborly Mr. Horsley prepared a special entertainment at his place, known as the Hockstock Jungle, especially for artists and employees of the Selig Jungle Zoo and other Selig coast studios. An entire Sunday afternoon, with royal entertainment, was enjoyed by the Selig folk at Horsley's place, a truly remarkable animal entertainment being one of the several features. Manager Thomas A. Persons of Selig's, together with the majority of his people took advantage of the invitation.

Allan Curtis, of the "U," is putting on a fresh chapter of his detective burlesque series relating to "My Lady Holmes and the Detective Duck." The Joker company is enjoying this one thoroughly.

Herbert Rawlinson, leading man in Otis Turner's "U" production of the "Black Box" serial, slid down a rope from a burning building but will not do so any more. He removed sufficient hide to cover a truck, according to his excited declaration immediately thereafter.

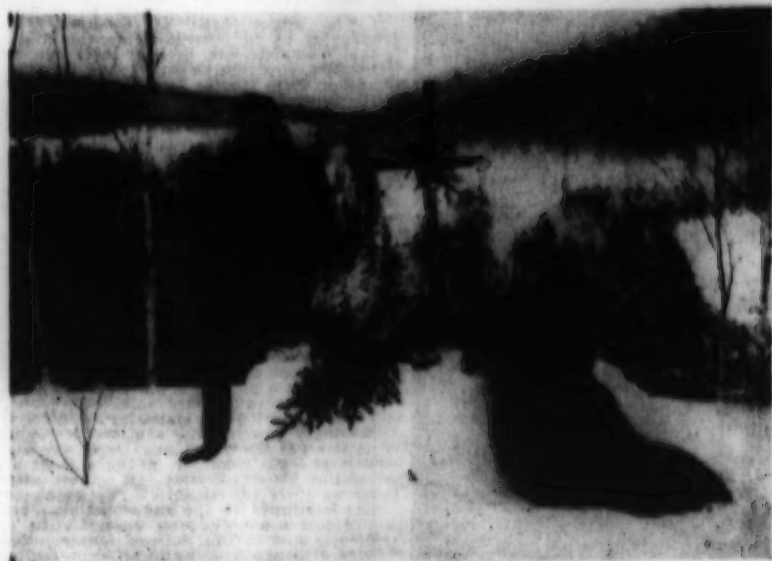
Ed J. Mock, president of the Electricity Magazine Corporation which, incidentally, publishes Motography among other periodicals, is here and says he don't care if he never goes back. The Perpetual Summer bug has bitten Mr. Mock in a vital spot. His Chicago associates should send out a couple of White Hopes if they desire to view this gentleman in the flesh soon. The Coast film colony found Mr. Mock to be a regular human being, chock-a-block with horse sense and homely qualities. So far as we are concerned, Mr. Mock can board with us forever.

William Clifford has joined the company of which Pauline Bush is the star. The two first will be seen in a "different" play entitled, "Unlike Other Girls."

### Complete American Feature

"The Castle Ranch," a story one-half English and the remainder Western, has just been completed by Director Henry Otto, at the American. Ed Coxen and Winnifred Greenwood are the leads.

The winsome Virginia Kirtley has returned to Los Angeles. She "just loved" Mr. Hutchinson and all the rest of the American. (Continued on page 32.)



CLAUDE FLEMING AND CLARA KIMBALL YOUNG.  
In "Hearts in Exile," Latest World Film Corporation Production.




# Selig

## PERK UP

**Forget the Blue Monday Dope!**

### POETIC JUSTICE OF OMAR KHAN

A Selig Picture-play, in two reels, released Monday, April 12. Amir Pasha dreams of a white woman for his harem. Omar Khan supplies the woman and avenges the honor of his dearest friend. Guy Oliver, Stella Razeto, Eugenia Besserer and other stars appear.

### MRS. MURPHY'S COOKS

"Mrs. Murphy's Cooks" is a Selig Western Comedy in one reel to be released Tuesday, April 13. The story is away above the ordinary as a laugh-provoker. Mrs. Murphy conducts a boarding house in a small Western town and has trouble in keeping a cook. Even Tom Mix tries his hand at baking biscuit. A strolling tragedian finally comes along—But see it and laugh!

### IOLE, THE CHRISTIAN

"Iole, the Christian," is a Selig drama in one reel, to be released Wednesday, April 14. It is a story of ancient Rome. We have placed more care and thought in producing this one-reel drama than do many manufacturers in producing multiple reel features of similar character.

#### The Strength of a Samson

Selig burlesque comedy, in one reel, released Friday, April 16. A farce without a slapstick.

#### The Jungle Stockade

Selig Jungle-Zoo wild animal drama, in one reel, released Saturday, April 17. A thrilling story with wild beasts.

## THE SELIG POLYSCOPE COMPANY

Executive Offices: 20 East Randolph Street, Chicago, Ill.






## MARC MacDERMOTT

in a remarkable double role portrayal

### THE FEATURE—"A DEADLY HATE"

To characterize with illuminating touches the intense contrast between the dramatic, paralytic criminal twin and his brother of lofty mind takes an artist—the finished artist that Marc MacDermott in this film again proves himself to be.

This powerful melodrama, celebrated throughout all England and its colonies, has never been played on the American stage. Ably supported by the new Edison leading women, Margaret Prussing, Marc MacDermott places on screen history some remarkable work. Released Monday, April 12th—3000 feet. On regular program.

### Talented Miriam Nesbitt as the Girl Criminal in "A Woman's Revenge"

Another one of those clever characterizations of a girl criminal which Miss Nesbitt so splendidly portrayed in "Killed Against Orders." The strange mixture of cunning, high aspirations and worthy motives smothered by circumstances that give the play punch and action is something new to Miss Nesbitt and affords an absorbing drama. In two parts. Released Friday, April 16th.

### TWO REALLY FUNNY COMEDIES

Waddy and Arty (Wadsworth and Housman) in "His Sad Awakening," 1000 feet of funniness, released Tuesday, April 13th; and "The Cook's Mistake," with William Fables as the cook—it's comedy, there's no mistake about that.

### "THE LANDING OF THE PILGRIMS"

A well done historical story, with Margaret Prussing, Duncan McKee and Richard Tucker. 1000 feet, released Saturday, April 17th.

**THOMAS A. EDISON, Inc.**

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## FEATURE FILMS OF THE WEEK

"Are You a Mason?" a Screen Comedy Triumph—Fritzi Scheff's Vivacious Personality in "Pretty Mrs. Smith"—  
"Lifting the Ban of Coventry" a Pleasing Vitaphone Military Drama—"The Arrival of Perpetua"

### "ARE YOU A MASON?"

A Five-Part Adaptation of Leo Ditrichstein's Farce-Comedy of the Same Name, Featuring John Barrymore. Produced by the Famous Players Film Company in Association with Charles Frohman. Released March 22.

Frank Perry ..... John Barrymore  
Helen Perry ..... Helen Freeman  
Amos Bloodgood ..... Charles Dickson  
Bob Travers ..... Harold Lockwood  
George Fisher ..... W. Dickinson  
Detective Ketchum ..... D. Mitchell

"Are You a Mason?" is one of those side-splitting, tear-producing farce-comedies that make you laugh and laugh while you are watching it, and then, when you come out of the theater, wonder what it was you laughed at. It is excruciatingly, ludicrously funny; it starts off with a laugh and ends with a laugh, and the in-between part is so full of laughs that you get tired of laughing and begin to think that your face will never again assume its wonted expression of dignified sobriety.

And when you add to numerous situations, amusing in themselves, the inimitable humor, the unique whimsicality, the originality of John Barrymore, there results a combination that from a humorous standpoint is absolutely irresistible. There are those who will carp and criticize and say that "Are You a Mason?" is light and frivolous, with little body and not much depth, and they will be right; but in saying it they will not realize that they are in reality giving expression to the highest form of praise, for good farce-comedy is despised by those phrases of seeming censure. Were it possessed of body and depth and a plot, and a lot of the other things that critics would like to give to it, the result would be far from an amusing farce-comedy.

The story has only the hazy semblance of a plot, and that is as it should be, for when one is laughing uproariously there is not the brain power to keep the details of a plot in mind. It would seem as if the authors had taken every funny thing that they ever heard of an intoxicated man doing and incorporated it in this play, and the result is so ludicrously funny that it is almost impossible of conception. John Perry is a married man, who takes advantage of his wife's visit to her mother to get gloriously intoxicated, and when his wife hears of some of his absurd actions, explains by saying that he is following her wishes in joining the Masons and that he has been undergoing various forms of initiation. She returns home, bringing her whole family with her, including her father, who is supposed to be a high official of the order. The complications follow so fast that it is almost impossible to keep track of them, and it is only necessary to state that they are irresistibly funny, humorous and amusing. Everything is naturally straightened out in the end, and the end comes just in time to keep your face from assuming the expression of a perpetual and continuous laugh. The supporting cast was consistently good and the settings and photography were as they should be. If you want to laugh and laugh hard, if you want to forget your cares and worries for a while, take time to see "Are You a Mason?"

### "PRETTY MRS. SMITH"

Five-Part Comedy Produced by the Oliver Morosco Photoplay Company in Conjunction with Bowditch, Inc., and Released through the Paramount Programme. Directed by Hobart Bosworth and Taken by Photographer Hill.

Pretty Mrs. Dorella Smith ..... Fritzi Scheff  
Mr. Smith the first, missionary ..... Louis Beaulieu  
Mr. Smith the second, imbibing poet ..... Forrest Stanley  
Mr. Smith the third, her real love ..... Owen Moore

Letitia, her athletic friend ..... Lela Bliss

As an antidote to too serious a picturization the "musical" Mrs. Smith displays her charms before the lens to entire success in her first picture venture. That Fritzi Scheff is chic any one who has seen her will hasten to admit and it is this vivaciousness and grace of manner, combined with a certain elusive Frenchness, which will appeal to a picture public. It is a rare occurrence that a billed star is so well suited in part. For the play covers a considerable period of the life of the matrimonially venturesome young girl so that after a proper time is allowed for her divorce from the first husband, she is eminently fit sans makeup, to portray the somewhat disillusioned creature who contracts her two remaining matches, and we see Fritzi Scheff herself in her natural attractiveness.

Musical comedy plots are usually the frothy substance through which the camera penetrates like the X-Ray through the outer flesh. Abstracting the somewhat uninteresting marriages in the first two instances, as indeed they were to the young lady as well, the majority of attention is given to the adventures at the seashore after Mrs. Smith has separated from all three husbands and finds them all congregated to her dismay and fear of bigamous charges. Costumes have fitted her with frequent and amazing beauty as the play progressed, but for the final thrill she

dispenses with her expensive gowns to display a cascade of lacy lingerie in which her ensuing complications ensue. These occur when the men, in trying to find out the reason for her refusal to recognize them, enter and hide in her room in the most approved light comedy fashion. Instead of melody some clever inserts will rock the audiences. We are very much of the opinion that this is a much more clever version than the clearly photographing Mrs. Smith had in her original part and we likewise suspect it is the most clever translation and the most successful of a quondam musical comedy yet made. Husband number one is a missionary. She endures life among the savages on the Pacific island and then leaves. Her second venture is a poet who imbibes freely. Both of these proving poor mates, and having good reason to believe that they have died, in order, by drowning and suicide, she chooses a third, her real love, but even with him she quarrels and it is when she leaves for the seashore and all three meet there that the complications ensue. The only other part to the play is the character of her friend Letitia, an athletic woman whose matrimonial difficulties are good for some more laughs.

### "LIFTING THE BAN OF COVENTRY"

A Three-Part Military Drama written by Colonel Jasper Hwing Brady, U. S. Army, retired, and produced by the Vitaphone Company under the direction of Wilfrid North. Released March 27.

Mary Putnam ..... Lillian Walker  
Worth Stuyvesant ..... Darwin Karr  
Mrs. Stuyvesant ..... Rose Taylor  
Cadet David Hanks ..... Harry Northrup  
Colonel H. R. Jenkins ..... Ned Finley  
Lola Montes ..... Julia Swayne Gordon  
Helen Stuyvesant ..... Helen Costello

Stories of army life, whether they be written, produced on the stage, or pictured on the screen, are always interesting and have a certain peculiar appeal. Down deep within all of us there is an intense love of brass buttons and the disciplinary dignity that goes with a military uniform, so that when a production of this nature is shown the audience is more or less predisposed in its favor. And this predisposition is augmented to enthusiasm when the picture is as well done as this one has been. In the first place, the story is realistically true and written by a man thoroughly familiar with his subject; in the second place, it has been staged properly, with due attention devoted to military form and ceremony; and in the third place, the actors really look like soldiers and not like matinee idols dressed in uniforms. Add to this that the story is interesting and graphically descriptive of army life, and one can easily imagine why the picture is proving such a success. Darwin Karr, in the leading role, handles his part as if he had served all his life in the army. He makes a very admirable soldier; while Julia Swayne Gordon inspired sympathy and compassion for a very unsympathetic character. And Helen Costello should not be forgotten as one of those deserving commendation. She is a very charming little girl and possessed of an innate ability to act.

The story deals with the most horrible punishment that can be inflicted upon an officer in the United States Army; that of being sent to coventry, of being completely ostracized from his brother officers. It is needless to say that this torture is only meted out for cause; but when once a man has been sent to coventry it is very seldom that the ban is lifted. Such is the case in this picture, as the title is a misnomer, for

the ban of coventry is not lifted; the hero dies.

Worth Stuyvesant, an officer in the army, while on a lonely post discharges, and while in an intoxicated condition marries a prostitute, for which he is sent to coventry by his brother officers. The woman turns out to be a fine wife and mother, however, but after six years dies. The regiment is sent to the Philippines, where Stuyvesant is killed in a skirmish with the natives, and this is supposed to lift the ban. The early part of the film is taken up with scenes at West Point, which, though extremely interesting, add nothing to the dramatic value of the story. The picture is one that a layman will find illuminatingly interesting and that a professional soldier will not be able to criticize from a technical standpoint.

### "THE ARRIVAL OF PERPETUA"

Five-Reel World Film Release for March 29, Produced by E. Chautard from F. G. Corcoran's Play.

Perpetua ..... Vivian Martin  
Harriet Skycraft ..... Julia Stuart  
Abdul Majendrie ..... Nora Cecil  
Nancy ..... M. T. O'Donoghue  
Theodore Carson ..... Milton Sills  
Hastings Carson ..... Alec. B. Francis  
Ned Harrington ..... Fred C. Truesdell  
Lord Harrington ..... Kenneth Hill  
Pipkin ..... John Hines  
Andrews ..... R. Milash  
Willis ..... John Traynor  
Chaudre ..... Donald Devlin

What with being committed to a multiple reel programme, suiting an undoubted screen star, and catering to a new director, fresh from European film triumphs, the World Film has its hands full. To all these needs, it has selected a play by the above author, but one suspects, very little of the original action has been transferred; indeed, it is almost impossible to say that much action has been used and what merit the offering has may be entirely attributed to Vivian Martin.

This is the second time Miss Martin has been starred and everyone who remembers her in that delightful vehicle, "The Winning Ring," will undoubtedly want to satisfy themselves as to her continued romantic merit. She is one of a select few who combine good looks, youthful grace, personality and tempered-acting in exceptional qualities. She is also one of the very few who may carry a romance for more than two reels, and delight with nothing more than her own efforts. In fact, we suspect that a director schooled in the conventional continental school of love making has at least hindered her natural ability in this respect. It must also be acknowledged that her support was not what the first picture provided. As the young dreamer of untidy habits, Milton Sills makes a rather romantic wooer rather than a bachelor philosopher, to whom love comes gradually and inexplicably. The other principal character was the maiden aunt, Nora Cecil, who played the prim maiden rather severely.

The rather simple circumstances show the young orphan at a boarding school for girls, when her uncle dies. She is commanded to go, with her inherited million, concerning which the late "pauper" excuses himself for not having left more. So the girl arrives at the home of her spinster relation, who nourishes pets of the household variety and indulges in home orgies, at which the old maids and bachelors of the congregation indulge in hymn singing and scandalous gossip. So the girl runs away to her guardian, and he is at some difficulty in persuading her to return to where she came from. Then he wakes

up, and, improving his appearance, calls on the girl. She decides to live with him again, and acts on her decision. By false letter from her lawyer she leads her fortune-hunting suitors to believe her penniless, and thus ends out the true love of her guardian, who, with the tonorial improvement, turns out to be a fairly good-looking young person. These characters are typically American, and not only that, but an interesting set of people that are one phase of our national life.

### "FROM THE VALLEY OF THE MISSING"

Five-Part Drama Produced by Frank Powell from the Work of Grace Miller White. Made by the Fox Film Company.

A very pertinent lesson may be drawn from the fact that Miss White is also the author of "Toss of the Storm Country," which experienced appropriate treatment at the hands of the Famous Players Company and was therefore quite an acceptable film. The producers of this film, however, choose to distribute their scenario favor, and an early insert bears the information that a Clara Hanger was the successful bidder in the present case. People who are looking for extremes by which to class their photoplays will do well to at least see this, for it is without doubt the poorest scenario arrangement it has been our painful duty to have to watch. It does seem rather wasteful of the excellent work of Frank Powell and a cast that is known for its good work to have to throw it away on such a "snatch-as-snatch-can" piece as this. Yet the characters were there, the atmosphere was at the adapter's command, everything was in her favor, and in spite of it she has gone so far astray.

Early in the film we are shown a scow on a canal which, according to the sub-title, is "near Tarrytown." There was little excuse for the wife of the scow captain to suddenly reach over the side and place her child in the lap of the passing launch occupant, with the admonition: "Lady, he's been hooked. Take him, 'cause he'll die if you don't." The captain has a book in his arm very much, we believe, like a celebrated land captain of Dickens, but this one is confessedly a thief, and tries to brain his brat, which accounts for the mother's desperation. Well, after that adoption of a daughter of this captain's fellow criminal is likewise adopted by a rich family, and then the two criminals steal the twins belonging to a rich family, the same being the family of the district attorney who sentenced one of the criminals to jail. The motives that occur are as mixed as their presentation. The audience was confessedly at sea during almost the entire film, and few seemed to know, until an explanatory insert came to their aid, that a father had killed his own son at the climax.

Yet the photography was of the best, many pretty and striking scenes being included therewith, and the settings of the interiors were at all times appropriate. So, we suspect, was the work of an excellent cast, but not knowing much about the minor rebores of the story this is difficult to say.

### "THE SECOND COMMANDMENT"

Three-Part Drama by Harry O. Hoyt. Produced by Keanan Noel, and released April 6.

Alice Stevens ..... her granddaughter ..... Dorothy Bernard  
Richard Stevens ..... Gay Coombs  
Warren Stevens, his grandson ..... John R. Mackin  
Sanki, a sun worshipper ..... Anna Nilsson  
Mina, his wife ..... Robert D. Walker  
Clinton, a Christian Scientist

The slight haze of meaning which troubled us in differentiating the first of the commandments, even at early age, still persists apparently, for it has given the author some trouble as well. Undoubtedly the illustrating of a precept such as "Thou Shalt Not Steal" will be positive in its lesson as well as the way the story is told, but this is a more difficult problem. To bring out the "graven image" a crystal sphere is used, and the sect of sun worshippers shown in its veneration. Another problem that is introduced is Christian Science.

To bring out the truth of the prophecy that the sins of the fathers shall be felt for three or four generations, the first reel shows the studious man and his pious wife, the student in him being attracted by the practice of the neighboring sun worshipper. The latter's wife, however, proves still more of an attraction, and to get rid of her husband, she stabs him quite openly, the conclusion being that to the Board of Censors a murder is pardonable provided the subject be of dark skin.

Seventy-five years elapse to allow for the necessary generations, and the contending parties are the granddaughter of the pious wife and the grandson of the student husband by his second wife. Of course, neither knows their relationship. The young man has continued in the sun-worshipping practice and steals whenever he can. The girl detects him in this and, of course, refuses him, although he vows to reform. A Christian scientist now enters into her life, and is of great benefit to her in curing a nervous disorder. The other man, despite his determination, slips back to his crooked



JOHN BARRYMORE'S CURRENT SCREEN APPEARANCE—"ARE YOU A MASON?"  
Famous Players' Company Production, Scheduled for Release March 22.



ways, and his final coup takes him into the house of the girl, who thus discovers his utter worthlessness. She does not, however, learn their relationship, and there seems, moreover, no reason why the son of the illegal marriage should turn out as he did except that the author wished to comply with the commandment. But he failed entirely to work up a case that would prove it.

Guy Coombs is just the person for the lead, giving the half-oriental type a good deal of life. It is, besides this, an all-star cast of Kalem proportions and, being located in the South, is acceptably set. P.

#### "THE EXPLOITS OF ELAINE"

Thirteenth Episode: The Devil Worshipers. Released March 29.

Elaine Dodge ..... Pearl White  
Craig Kennedy ..... Arnold Daly

These "Exploits" show no signs of letting up in the intensity of their action. If the present be any criterion, although there is the slightest tendency to diverge from the scientific. As the way is paved for the Chinese criminal of the new series, the atmosphere is more and more oriental.

Kennedy has deserted his laboratory, but leaves with his assistant a message to beware of a certain medium. So that when he receives word that Elaine and her friend the lawyer, who is pressing his suit in the absence of Kennedy, are in session with the medium, he hurries at once to the house where the medium lives. Elaine is gone. The audience, however, has seen how she was spirited away through a secret partition into the Chinese temple next door, where she is to be a victim, no ordained, the priest tells his worshipping followers, to be slain to the insatiable appetite of the stone image. A prayer machine, which grinds out one prayer for every revolution, is in incessant agitation, and at the crucial minute the grinder rises—Kennedy in disguise—but how he got this important office is not revealed—and seizes the unconscious form of the girl. The police break in and the rescue is accomplished in the nick of time. Then Elaine departs with the young lawyer, leaving Kennedy grieving. On a promise to be allowed his freedom the Chinese criminal-priest reveals the identity of the Clutching Hand, his instigator, and even Kennedy is obliged to start in surprise, but there the installment ends. P.

#### "THE OUTCAST"

A Four-Part Adaptation of Thomas Nelson Page's Story of the Same Name. Produced by Hellance under the Direction of John B. O'Brien and Released as a Mutual Masterpiece March 29.

The Judge ..... Ralph Lewis  
The Girl ..... Mae March  
Her Mother ..... Mary Alden  
The Lawyer ..... Robert Harron  
The Attorney ..... Spottiswoode Aitken  
The Attorney ..... Jack Dillon

Reminiscent of "Madame X," this four-part drama is remarkable for the careful attention devoted to realistic detail. All of one reel and large parts of two others is devoted to a trial in a court of law with practically only one setting, yet this lack of change does not cause the story to drag in the least particular as one would be led to suppose. It too frequently happens that producing managers treat the long established customs and procedure of a court of law in an exceedingly, to say the least, careless manner and thereby lose much of the impressiveness and effectiveness that such scenes are supposed to convey.

A large part of the interest of this story centers around the exciting incidents of the trial and it is successful, in that the director has done no more than dramatize and stage a real trial for murder as it would be conducted in any of our large courts. And instead of losing dramatic value as would be supposed the introduction of the legal procedure has added immensely to the value of the picture. There is one glaring discrepancy, however, which it would seem could have easily been eliminated. The young girl had been duly tried and convicted of murder and was to be brought up for sentence, when it is shown that the trial judge, in his youth, had wronged her mother and that she was his daughter. Without the introduction of a bit of new evidence a sub-title tells you that after another trial before another judge the girl is acquitted and the closing scenes show her gambling about in the rejuvenating atmosphere of the country.

The outcast is an illegitimate child, who, through force of circumstances, is compelled to earn her living as a performer in a third or fourth class music hall. Her lover, a young man under suspended sentence on account of a street fight, is a waiter in the same place, and serves as a buffer to shield her from unwelcome attentions. One man is persistent, however, and following her to her room, tries to seduce her. The young man interferes and in the fight that follows the intruder is accidentally shot with his own revolver. Apprehended by the police the girl is brought to trial and convicted of murder. Her attorney is trying to learn something of her past, discovers that the judge was responsible for her parentage and seemingly for this reason alone, which had nothing to do with the crime, she is granted a new trial and acquitted.

The settings and photography were good throughout and Mae March and Robert Harron, in the leading roles, were capable, effective, and exceedingly well cast. Ralph Lewis, as the judge, did an admirable bit of work and the balance of the cast was acceptable. R.



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# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Melville Davison Post, the well known author, has an article in the February 27 edition of the *Saturday Evening Post*, and we recommend all photoplay authors, real and near to read it carefully. Mr. Post dissects the plot of a story and many of his statements will apply equally as well to the photoplay as to the short story. We take the liberty of quoting briefly: "Was it not De Musset who said mediocre people always imagined that works of art were produced with ease because they, themselves, never under any circumstances, did anything that was not easy for them? The common idea that the author is seized with an inspiration and writes it out at one sitting, scattering the pages about him, is a figment of the fancy. Someone asked Sterne how he composed a book and he said he wrote the first sentence and trusted to the Lord for the second. Any work of art is produced only by painstaking care and according to certain structural rules. The laws that apply to mechanics and architecture are no more certain or established than those that apply to the construction of a short story. Though libraries of books have been written on the subject, all that is known concerning the structure of the short story may be given in a small space—the Poetics of Aristotle, Maupassant's Essay on the Novel, a few paragraphs from Poe, one or two suggestions from Matthew Arnold, and a single rule from Walter Pater. In the first place the story must have a plot and it must be put together like the plan of an architect for a house, before the story is begun. The story must be a unity, a complete thing. In spite of the ideas one gets from innumerable stories, the possible plots are limited."

## Tragic Plots.

Mr. Post, during the course of his interesting article, continued to supply information as vital to photoplay writers as to writers of fiction. He says further along: "In constructing his plot one had better take the basic incidents from life, as the Greeks in their tragedies took them from experiences of certain great families. It should be remembered, however, that so far as the story of a work of art is concerned, it is of no intrinsic importance whether the events on which it is based are true or not. False events are as good as any if they can be made to conform with what the Greeks called the order of Nature—or, as we would say, if they are convincing. It is here that the tragic plots of unskilled writers fail. It is not, in any sense, because tragic things fail to happen, but that these persons fail to make them happen in a necessary or inevitable way as they happen in life. For this reason it is better for even the most skillful writer to take his germinal incidents from actual happenings, since they will then, of themselves, give an air of probability. It is better in certain kinds of stories to use an impossible thing rather than an improbable thing. It would be better in a certain story to say that a dead man walked and uttered words, than to say that the King of England appeared in Trafalgar Square playing a flute. It is impossible for a dead man to walk and utter words; and it is possible, but not likely that the King of England will play a flute in the Square. The story turning on tragic incidents will affect the mind with greater influence if the events in it seem to move of themselves with some sinister design. Such an effect is best produced when the events come upon us by surprise; and the effect is heightened when, at the same time they follow as cause and effect. . . . The element of surprise must come swiftly at the end. When the story is ended the reader will not await for explanations. Everything he must know or ought to know should be given to him before the explanation. The important thing in the structure of stories is to get every explanation of every character before the reader in advance of the revelation of the mystery, and to uncover the mystery, with a rush, at the end."

## What Constituted It?

What constitutes a good photoplay? Emmett Campbell Hall brought up the question and in a recent department he ably

presented his views and now Howard T. Dimick writes: "You ask for the opinions of various persons interested in motion pictures as regards the moot question what constitutes a good photoplay. To my mind a good photoplay is one in which dramatic and aesthetic elements are balanced carefully with an eye to the total effect on any audience." Here is my outline:

A good photoplay is dramatic or comical, without being full either of happy chances and coincidents or horse-play and "rough-house."

It is unexpected in its plot, without violating probability or outraging common sense.

It has tension to a marked degree, without being clap-trap.

It touches the emotions, without being lugubrious or "sloppy."

It is well acted, but not over-acted.

It serves to exploit some action to the public, without having its proper function of a play prostituted to the vanity of that lady or gentleman.

It is well directed, without serving as a cinematographic advertisement for said director.

It is well set, without giving too much place to mere scenery and the tricks of the carpenter.

It is, moreover, done in not more than 999 reels.

Tell us in as few words as possible as to what your idea is of a good photoplay!

## Congratulations to Edison,

We here and now congratulate the Edison Company through Horace G. Plimpton, upon the engagement of Arthur Leeds, as editor of the Edison script department. Leeds formerly conducted the bright and newsworthy "Photoplay Author," a monthly publication, is a writer of fiction and of excellent photoplays. Mr. Leeds in a statement says: "I shall do all in my power at all times to see that scripts are promptly passed upon and that a brief reason for rejection is given if the script warrants it at all. We want good stories and I have Mr. Plimpton's statement that we will pay prices according to the worth of the story. Please make it plain to writers that we must have a synopsis, 250 words is best with every script. I cannot promise even ordinary consideration where we have to read a whole scenario (using the word as it should be used) to 'get' the story. Writers are not being fair to themselves if they don't send the synopsis. We have the usual fault to find with scripts that are not prepaid and that lack return postage. We have some great stuff on the way, but we are after still better, and no writer with a good story need go begging here. I shall try, first of all, to get the stuff out promptly and am now trying to systematize things so that I can do this and still find time to do the other things that are to be done." It is understood that A. Van Buren Powell, a well known writer and critic, will accept the position as editor of the "Photoplay Author" vacated by Mr. Leeds.



BILL REEVES AND ARTHUR HOTALING.  
The Newest Lubin Comedy Star and the Man Who Will Direct Him.

## "Gassocks and Odds Bodkins!"

Gassocks, and likewise oddsbodkins, also S'death! Raymond V. Chaffee strikes us amidriff as he requests light on the Artistic-Ending Contest. Here's the fatal evidence: "In the Mignon of February 3 the very first paragraph in your Department commences, 'Alas, the poor automobile, I knew it well, 'twas a thing of infinite jest.' To which I humbly add: 'I loved the bus-wagon; forty thousand scenario writers could not, with all their quality of love, make up my sum.' Further on you make mention of 'the automobile accidentally striking the girl, who is carried to the hospital and confesses it all while on a bed of pain.' Again 'abase some of this auto stuff say we; bring forth the coach and four, the rickshaw, the cart, the hay wagon, the family carry-all, oh, anything, but give us succor as to the minute wanderings of the mud-stained auto.' On the same page in the fourth column under 'Into the Discard of 1915' appears 'Automobile Accidents.' In the December 30, 1914 issue on your page is the following: 'The deadly auto.' 'Sometimes we have our moments of depression when we feel sadly sure that the automobile was invented for the express purpose of striking the girl and thus proving the medium of adjusting all misapprehensions in the photoplay plot.' By this time you must have anticipated my thoughts, but nevertheless, I express them, in the winning script I notice that the auto has been used in four scenes, and in scene 36 the bus-wagon actually strikes the girl who, in her sad plight, confesses all. Now as I eagerly imbibe all of your excellent advice, and remember it also, and knowing you to be on the judicial committee for this contest, this inconsistency immediately loomed up before me and so I humbly ask you for the explanation. I hope I am right when I venture to say that your objections to the auto were overridden by a majority favoring it. At all events, Mr. Wright, please do not look upon me as a disgruntled contestant, but rather as a young man who has determined with the valuable assistance you render in the Mignon, and, thank Jupiter, not the correspondence schools, to make a success." Shall we take water? No, sir! With determination writ in every line of our more or less intelligent countenance (see photo in recent Mignon) we again say in fearless tones, "tut, tut" on the many-sided automobile. We are going to divulge a little secret. In almost every script that carried logically to a conclusion Mr. Swan's unfinished plot, the automobile predominated. The judges were almost helpless in their decisions. Each and every one argued for their favorite cars and it was finally determined that the Ford was too light to do the deadly work properly. Every other pictureplay has automobiles or motorcycles galore and again we would remark, gently but firmly, and on behalf of the millions of photoplay fans, "prithce, diest!"

## Some Words from Wing.

Bill Wing, whose big gripping Spectacular Special, "Whom the Gods Would Destroy," directed by Giles H. Warren and featuring Tyrone Power, supported by such stars as John Charles and Miss Grace Darmond is soon to be released by the Selig Company, writes to the department in his characteristically keen way. He says:

"Old stuff! I can hear it now. Why should photoplay writers be bothered with dry matter regarding this time-worn subject. Doesn't everyone who has learned the game, know all about it anyway? Sure, sure. Then how can we break in with the topic? Ah, we have it. We claim a new twist. Hah! Lee Dougherty started this anyway. Everyone who has been in the photoplay game more than three minutes knows Lee. He has been with Biograph since Napoleon crossed the Delaware with the bloodhounds close behind him. Once he was chief of the photoplay bureau. He is some authority. One day Lee entered the projecting room with his eagle eye and a pair of shears. He was prepared to operate on a picture put on by a try-out director of unknown qualifications. During the run, everyone but Lee did the same thing, leaving him alone. They gave the director the run also. Here was the idea in the photoplay. The lead and leading lady grew up in the same village. But the leading man never noticed the village blossom until an artist happened along; observed the bundle of attractiveness in calico; loaned her a beautiful gown and prepared to put her on canvas. The village youth happened in at dinner time. There sat the girl in the gown. For the first time the girl's village friend actually 'saw' her. He had never realized before her beauty and 'love me' qualifications. He looked at her across the table and said: 'Is it truly you, Mary?' or words to that effect."

## You Know the Rest!

"You know the rest," continues Mr. Wing. "But you wouldn't if you had seen the attempted production. It was worse than Marc Edmund Jones's puns. Was the old war horse, Lee Dougherty discouraged? He was not. With an ammonia bottle held under his nose, with one hand he took his pencil and rewrote all the subtitles. He made the artist a drummer emerging from the depot with his suitcase. He cut out the painting scenes. The drummer made the girl the present of a gown from his samples. The village youth appeared at the dinner table and saw the girl in a new gown. Prepare for something now! Instead of referring to the gown—in the subtitle—he leaned over the table as before and exclaimed: 'What, did you cook this dinner?' After that subtitle one could smell food and appreciate the lead's reason for marrying the girl who could cook. Get it? That's what we call sub-titling. Again, Dougherty had 999 feet of scrap trimmed from a feature picture. By taking one additional scene and connecting subtitles, the honorable Lee put for the release 'What Might Have Been.' Well, what has this got to do with the fellows who know it all? Nothing at all, if that's the way you feel about it; not a single thing!"

## No, Hum!

Ho, hum, or some other ejaculation signifying intense fatigue. Here is one of many: "I would like to ask you in taking a photoplay from a book, is it necessary to obtain the permission of the author or publisher to do so?" Full many times and oft we have discoursed at length on this question. You cannot honorably take a photoplay plot from any book or short story that has been copyrighted. It isn't your property. The *Saturday Evening Post* has become second in the list of sufferers recently. Harold Bell Wright leads with a large percentage. Editors inform us that about one in every five plots submitted these days contain ideas swiped from Wright's novels. Some even follow the ideas with painstaking exactness and do not even change the book titles or the names of the characters. This is one reason why many editors look with misgiving on new stuff from unknown authors. They are afraid to take a chance. Most editors are authorities on plots, and there are readers on the job who can generally spot a plain steal, but occasionally one has been put over at the annoyance and expense of the film manufacturer. The writer escapes with a black-listing. Stand on your own feet; don't be a literary thief; morally when you steal the work of another you are really as much of a thief as if you had stolen a pocketbook. Try for original plots and leave books and short stories severely alone.







## BOSWORTH'S RAPID RISE

A Year and a Half of Progress Has Put Paramount Organization in Front Rank of Feature Producers

Bosworth, Incorporated, is now completing its first year and a half of existence with more elaborate plans than ever for the production of screen features, so that a review of the company's activities since its organization would be in order.



OLIVER MOROSCO.

New Associated with Bosworth, Inc.

On August 8, 1913, Bosworth, Inc., made its debut in the film world, selecting to produce as its maiden effort, "The Sea Wolf," by Jack London, with whom a contract had been made giving the producers the sole film rights to all his books that had been published to date and all future works. After the initial release came in rapid succession "John Barleycorn," which has caused so much talk on account of the moral it depicts so truly and which has since been accepted by temperance societies all over the country and in Canada as an important factor in furthering their fight against alcohol. "The Valley of the Moon," which is now being shown as part of Socialist campaigns, and "Martin Eden," were two other Jack London productions that followed.

The above features were released through the Progressive Motion Picture Company, on state rights and carried the producers up to the formation of the Paramount Pictures Corporation, composed of Bosworth, Inc.,

Famous Players and the Lasky Co. "Odyssey of the North," the gripping story of "Naama of Akatan," was the first release on the Paramount programme. Its success was due to the continuance of the policy of "realism" and "types." Then followed "Burning Daylight," another Jack London subject of the frozen north; "Pursuit of the Phantom," and "The Country Mouse," a rural society drama in which love and politics are happily blended.

On August 1, 1914, Lois Weber and Phillips Smalley, two of the most versatile and capable stars of the film world, joined the Bosworth forces. Their first production was "The Traitor," followed by the wonderful creation, "Hypocrites," which is at present creating a sensation throughout the country. Then came "False Colors," followed by "It's No Laughing Matter," a rural comedy featuring Maclyn Arbuckle. "Buckshot John," by Charles Van Loan, and "Caprice of Kitty," presenting Elsie Janis in motion pictures for the first time, came next.

On November 9, 1914, the Oliver Morosco Photoplay Company was organized with Oliver Morosco, president; Frank A. Garbutt, vice-president; Melodine Garbutt, secretary, and Charles Epton, treasurer, for the purpose of producing for the screen, in association with Bosworth, Inc., the successful plays of Mr. Morosco and his associates.

The latest release of Bosworth, Inc., is "Sunshine Molly," which broke records for attendance at its opening showing at the Broadway Theater, New York City. Some of the feature photoplays soon to be released are "Pretty Mrs. Smith," produced by the Oliver Morosco Photoplay Company, with vivacious Fritzi Schen in the title role; "Captain Courtney," a story of California during the Mexican regime, with Dustin Farnum in the leading role; "Little Sunset," a Charlie Van Loan baseball story, and "Help Wanted," Jack Lait's play with a cast headed by Lois Meredith, and produced by the Oliver Morosco Photoplay Company.

The studio is located at 201 North Occidental Boulevard, in the heart of the Wilshire residential section, and is modern in every respect, being built of reinforced concrete with the main stage 60 x 150 ft., covered with a glass roof; two tiers of dressing rooms facing the stage, etc. The laboratory has a capacity of twenty thousand feet a day. Decals were just passed whereby the concern doubles its ground space, and building permits have been issued for additional store room, scene docks, paint frames, etc. A new stage measuring 60 x 90 is being completed.

Among other important announcements given out by the Bosworth, Inc., offices recently is one involving the acquisition of Oscar Apfel, to the producing staff. Mr. Apfel was formerly with Pathe, Reliance, Majestic, and Edison, and has been directly responsible for the success of such Lasky productions as "The Squaw Man," "Cameo Kirby," "The Ghost Breaker," "Master Mind" and others.

### ON THE PACIFIC COAST

(Continued from page 27.)

can studio," but "wanted to be in Los Angeles." We could make a mighty close guess but refrain. Virginia deigns to one-step with us, now and then.

Help! Dainty Fay Tincher threatens to change her makeup. What? Lose those alluring spit-curls or cast aside that fetching hat? Never! A couple of times, never!

Bessie of Mutualville is loose again. He sends a thrilling tale regarding "Cine-matographer" Scholts and "Chief Cinematographer" Bitzer which not only blurs the eyes but has us so dizzy that we cannot write a plain account of the happening. One hates to have it rubbed in when his education has been neglected.

Manager Al Kaufman, of the Famous Players, gave a farewell dinner to James Kirkwood in the blue room of the Los Angeles Athletic club during which event Kirkwood was overwhelmed by the honors done him. Mary Pickford and a score of other close friends caused James to blush, and blush, and blush. Incidentally Manager Kaufman put a crimp in his bank account that should leave him on a cracker diet to come. Such expensiveness at a dinner astonished even the billionaire present.

Now enters Harry Hamm. The Film Athletic Squad not only announces Mr. Hamm as an added starter to its handball corps but hereby challenges any and all handball pretenders of the film colony to mortal combat in the courts. As manager for the F. A. S. we stand ready to receive any acceptance of this def. The limit is hereby removed.

Carlyle Blackwell has returned from New York and is preparing for his next feature, Director William D. Taylor is in daily conference with the star.

Roy McCardell is another notable writer to join the Photoplay Authors' League. The well known humorist and photoplay writer also will contribute an article soon to "The Script," official publication of the P. A. L. W. E. WING.

### STUDIO GOSSIP

DEVONS PALMER and Elsie MacLeod are among those who will be seen in a special one-reel production that Director William F. Haddock has completed for the Kalem company.

CAROLYN GORDON has been signed by the World Comedy Stars for a forthcoming production.

EDISON NIGHT at the Claremont Theater, New York city, is becoming quite an affair for the players at the Bronx studio. Every Thursday to Edison releases of the week are shown. Last week William Wadsworth and Arty Housman made personal appearances. Pictures were taken of the audience as it entered in the afternoon, and a popularity contest is under way. Other New York exhibitors are watching the Claremont experiment with keen interest. Virginia Pearson, the Broadway star, who has also been seen in a number of Pathe feature productions, last week joined the Vitagraph Company ranks.



A SAMPLE OF THE WONDERFUL SCENIC ADVANTAGES OF LAS VEGAS, NEW MEXICO.

Within Sight of Hermit's Peak in This Picture Paradise.

## The First of the Full pages in THE SATURDAY EVENING POST

about the  
**RUNAWAY JUNE CALIFORNIA TRIP CONTEST**  
appeared March 27th.  
— later in THE LADIES' HOME JOURNAL and other Women's Magazines.

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### LASKY STUDIOS BUSY

Nearing of Spring Brings Unusual Activity to Hollywood Studio and Ranch

A wonderful season of Spring producing at the studios and on the ranch of the Jesse L. Lasky Feature Play Company in California is just now being inaugurated. Apart from the progress already made on the special release, recently announced, the Lasky Company is producing more elaborate offerings than ever before. The fact that certain of the legitimate stars are drawing their regular seasons to a close makes it possible to begin work very soon for the productions in which such artists as Edgar Selwyn, Ina Claire, Charlotte Walker, Fannie Ward, Donald Brian, and Louis Mann are to make their initial screen appearances.

Although the contracts with these six artists, as well as similar contracts with other stars, were signed and announced some time ago, it was naturally not possible for them to abandon their tours at the moment, and a certain amount of delay in starting work for their photodramatic vehicles was unavoidable. Ina Claire is already at the Lasky studios in Hollywood, Cal., and Mr. Selwyn, who is also already on the ground, is dividing his time between the studios and the ranch, making preparations for "The Arab." Whole villages are being constructed on the ranch in order that every detail of "The Arab" may be perfect, and Mr. Selwyn says that he is each day impressed anew with the money, labor, and art put into the making of Lasky productions.

Miss Claire's play is named "The Wild Goose Chase," and it is a picturization of one of the most successful legitimate plays by William C. De Mille.

Fannie Ward, whose vehicle will be positively announced in the near future, is still in New York city, but is already making her preparations to depart. Charlotte Walker, who will leave for the West before Miss Ward, is to be the star in a photodrama based on "Kindling," which ran for an entire season in New York and for four seasons on tour. Mr. Brian and Mr. Mann will also soon leave for the Coast, where preparations are already being made to have everything in readiness for their arrival.

While all these other activities are under way, work is progressing for the third Blanche Sweet release under Lasky management. The name of the production is "Stolen Goods," and the photodrama is taken from a successful stage play by Margaret Turnbull, whose book, "Keeping Up with Sandy," is one of the best sellers this season.

### "BLOOM CENTER" ON SCREEN

"The Chronicles of Bloom Center" is a series production now well under way at the Selig Pacific Coast studios. The daily life of "Bloom Center" will be released to the picture public in two-reel installments. For the work of production, Director Norval McGregor has built a complete little country town at the studio. There is "Melodeon Hall," next door is the fire department, then comes the general store, the tavern, the inevitable lively stable, and all sorts of rural atmosphere.

### McMACKIN JOINS AMERICAN

President S. R. Hutchinson, of the American Film Manufacturing Company, has chosen Arthur McMackin as director of the first "Flying A" company, a post left vacant by the appointment of Thomas Ricketts as director of the feature company. Mr. McMackin has had wide experience both as an author and director, having written many successful scenarios, as well as directed such stars as Francis Bushman, Beverly Bayne, and others, during his five years with the Buena Vista studios, and more recently as feature director for the Universal.

### JACCARD WITH AMERICAN

In view of many misleading statements it has been deemed opportune to announce that Jacques Jaccard has joined the forces at the American Company's Santa Barbara studio and is deep in the production of the \$20,000 Tribune-American serial.





# LUBIN



PRESENTS

## ANOTHER GREAT SERIAL

By EMMETT CAMPBELL HALL, Entitled

# ROAD O' STRIFE

A MYSTERY DRAMA

IN 15 PARTS

One part released every Monday, beginning April 5th

## AN ALL-STAR CAST

INCLUDING

CRANE WILBUR MARY CHARLESON JOHN INCE ROSETTA BRICE JACK STANDING  
CHARLES BRANDT GEORGE SOULE SPENCER PETER LANG WILLIAM H. TURNER  
FERDINAND TIDMARSH FRANCIS JOYNER CLARENCE JAY ELMER HOWARD MITCHELL

AND MANY OTHERS

PRODUCED BY JOHN E. INCE

## EVERY ONE A PICTURE FAVORITE

Watch for further announcement

### LICENSED FILMS

**An Unpaid Ransom** (Edison, April 10).—Adapted from "The Under Secretary," a story by Scott Campbell, as staged by Director Landau West, this one-reel offering on the detective order is ingenious in its conception of an abstracted ransom. The ransom of a greater measure of sanity. Gus Phillips is the lover who discovers his sweetheart's whereabouts. He is the girl who is abducted. As the title suggests, no ransom is paid although, as it also suggests, one was demanded. How it came about was that when the girl arrived home from Europe a stranger introduced himself to the party as her father's new secretary. An almost empty steamer and a variety of unconvincing details about the landing of the boat are thought sufficient atmosphere. By feeling the tail-checker, the bearded stranger manages to convert the girl to the house where she is to be held for ransom, but her lover, disguised as the chauffeur, later effects her release.

**Pathe News No. 22** (March 17).—A motor cyclist who crossed the continent, experiencing some trouble with the desert sands, a French-Canadian battalion leaving for England; an auto boat with camera man following the auto race in California; a safe flight of Lincoln Beachy, who was later killed; McGill University students training in the snow and making a trial march; Rome inundated by the overflowing Tiber; the launching of our latest dreadnaught, the Pennsylvania; finally a cartoon by J. H. Bray entitled "Some Feathers Fly in Turkey," which is decidedly partisan in spirit. The news events are presented with their usual excellence.

**The "Polypwog" Picnic** (Kalem, April 13).—Ham and Bud are seen at a picnic this time, and we remember the greenish pig and a tug of war in which the roe breaks as old business. The scenario is unattractive and altogether it is the most stupid "comedy" we have seen in a long time. The plot consists in their dressing up in the stolen clothes of a general and enjoying themselves at a picnic until the general arrives.

**The Girl in the Trestle** (Kalem, April 19).—While not as life endangering as some of the others, this installment is still possessed of some really hazardous work that cannot be faked. The runaway over the boulder strewn hill, the daring which makes dizzy leaps toward moving freight cars, a usual thing, a climb over a burning trestle, are all of the type that may not hang a life in the balance, but at least they are sufficiently perilous to give the usual number of thrills. E. W. Matlack, J. F. McDermott, Helen Holmes, Leo Maloney, Max Downs and G. A. Williams are six names that are getting railroad him helms for some future productions to try and reach and which will undoubtedly be a classic re-issue in time to come. The wagon with the dynamite runs away with its two high-strung horses and explodes under the trestle. The passenger train has steamed on its way and the operator starts an empty freight car down grade and arrives on the opposite side of the ruined and blazing trestle. She proposes her way across and stores the train. This number was among those shown at Las Vegas in the heart of the Nevada desert, and the settings are continually striking in their alpine whiteness.

**He Was a Traveling Man** (Kalem, April 9).—Here is a new type of comedy, one

that corresponds roughly to a one-ring tumbling act in a small circus. Two special tumbler of most remarkable ability play the part of bell boy and baggage man, and the play concerns one thousand feet of the traveler's arrival. Of course the clerk, the waiters and divers guests, besides the trio already mentioned, indulge in various calisthenic and flexible movements and in this it sets its own pace. Yet the knock-down artifice on which it relies for its fun will hardly arrive at its comedy destination, although we may admire the strenuous work in which it is engaged.

**The Landing of the Pilgrims** (Edison, April 17).—An exceedingly well executed historical picture true in history and properly staged, acted, costumed and photographed, in which the Pilgrims are shown undergoing persecution in England, the flight and landing in Holland, the emigration on the Mayflower, the arrival at Cape Cod, the exploring of the country and fight with the Indians, the landing at Plymouth Rock, the treaty with Massasoit and concluding with several views of the life in the new colony taken from Longfellow's poem, "The Courtship of Miles Standish." Directed by Langdon West.

**It Happened on Wash Day** (Lubin, March 17).—A negro split-reel comedy that relies mostly on the inimitable expressions of the negro actors for its humor. Two negroes indulge in some target practice with a shotgun. The target is placed over a hole in a fence and the shot going through, hits a negro washwoman as she is industriously engaged over her work at the tub. Written by A. R. Hotelling. On the same reel with "Hi and Sue, Acrobats."

### LICENSED FILM RELEASES

Monday, April 5.

(Bio.) The End of the Play. Com.-Dr.  
(Edison) Won Through Merit. Dr.  
(Kalem) The Other Woman's Picture. Dr.  
(Kalem) The Second Communion. Three parts.  
(Lubin) Road o' Strife Series, Episode No. 1.  
(Lubin) The House of Secrets. Dr.  
(Kalem) The Gentleman Burglar. Two parts.  
(Edison) Hearst-Edison News Pictorial No. 27.  
(Vita) The Jarr Family Series No. 4. "Mr. Jarr Takes a Night Off." Com.

Tuesday, April 6.

(Bio.) The Bridge Across. Two parts. Dr.  
(Edison) A Clean Sweep. Com.  
(Kalem) The Lady of the Snows. Three parts.  
(Kalem) "Ham's" Harrowing Duel. Com.  
(Lubin) Capturing the Cook. Com.  
(Kalem) Getting a Start in Life. Western Com.  
(Vita) The Titled Mr. Tootles. Two parts. Com.

Wednesday, April 7.

(Edison) Snap Shots. Com.  
(Kalem) The Tale of "The Busy Man and the Idle Woman." Com.  
(Kalem) The Thumbprints on the Safe. Mystery.  
(Kalem) No. 11 "The Girl Detective" Series. Two parts. Dr.  
(Lubin) The Clinker Key. Three parts. Dr.  
(Edison) Aunt Mary. Dr.  
(Vita) Easy Money. Com.

Thursday, April 8.

(Bio.) The Vindication. Dr.  
(Kalem) Sophie's Fighting Spirit. Western Com.  
(Lubin) Mr. Carlson of Arizona. Two parts.  
(Edison) A Barber-shop Affair. Com.  
(Kalem) Hearst-Edison News Pictorial No. 28.  
(Vita) Her Gothemann. Dr.

Friday, April 9.

(Bio.) The Miner's Legacy. Dr.  
(Edison) The Stomping. Three parts. Dr.  
(Kalem) An Owl Ring. Two parts. Dr.  
(Lubin) He Was a Traveling Man. Com.  
(Kalem) The Streets of Paris. Dr.  
(Edison) Man Overboard. Farce-Comedy.  
(Vita) The Love of Him. Farce-Comedy.

Saturday, April 10.

(Bio.) The Wedding Heart. Dr.  
(Edison) An Unpaid Ransom. Dr.  
(Kalem) Andy of the Royal Mounted. Western.  
(Kalem) The Girl on the Trestle. Episode No. 2 of the "Hamlets of Helen" Railroad Series.  
(Lubin) He Couldn't Explain. Com.  
(Lubin) Clothes Quest. Com.  
(Kalem) Bella Jungles. Zoo. Animal Circus.  
(Vita) The Return of Maurice Donnelly. Broadway Star Feature. Three parts. Dr.

### UNIVERSAL FILM RELEASES

Monday, April 5.

(Imp) The Story the Clock Told. Dr.  
(Joker) Wedding Bells Shall Ring. Com.  
(Joker) In the Land of the Mikado With Homer Crox. Mda.  
(Victor) The Guardians of the Flocks. Two parts. Western Dr.

Tuesday, April 6.

(Big "U") Putting One Over. Dr.  
(Gold Seal) The Mysterious Contravert. Two parts. Mystery Dr.  
(Nestor) Eddie's Little Nightmare. Com.

Wednesday, April 7.

(Animated Weekly) Number 161.  
(Kalem) His Captive. Two parts. Dr.  
(L-K) The Fatal Note. Com.

Thursday, April 8.

(Big "U") The Heart Breaker. Two parts. Com.-Dr.  
(Kalem) The Clutch of the Emperor. Dr.  
(Sterling) The Butler's Rented Romance. Com.

Friday, April 9.

(Imp) The Broken Toy. Two parts. Heart interest.  
(Nestor) The Baby's Fault. Com.  
(Victor) The Rustle of a Skirt. Com.-Dr.

Saturday, April 10.

(Edison) And They Called Him "Hero." Two parts. Civil War Dr.  
(Joker) Farce, Please! Com.  
(Powers) The Law of the Open. Dr.

### MUTUAL FILM RELEASES

Monday, April 5.

(Amer.) His Brother's Debt. Two parts. Dr.  
(Keweenaw) Not yet announced.  
(Bell.) The Winning Hand. Dr.

A HEAD

A CURL

A SMILE

## ELSIE MACLEOD

LEADS

VICTOR

Tuesday, April 6.

(Beauty) The Once Over. Com.-Dr.  
(Mal.) The Little Mother. Dr.  
(Thos.) The Circle of Hatred. Two parts. Dr.

Wednesday, April 7.

(Amer.) A Touch of Love. Dr.  
(Brucio) Molly of the Mountains. Two parts. Comedy.  
(Bell.) The Indian Changeling. Dr.

Thursday, April 8.

(Domino) The Wicked Messenger. Two parts. Dr.  
(Keweenaw) Not yet announced.  
(Mutual Weekly) Number 14, 1915.

Friday, April 9.

(Amer.) The Problem. Dr.  
(Ray-Hoe) The Roughneck. Two parts. Dr.  
(Princo) The Information of Peter and Paul. Com.

Saturday, April 10.

(Keweenaw) Not yet announced.  
(Bell.) Station Content. Two parts. Dr.  
(Royal) Burial by Request. Com.

### COUPON BOOKS

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## REVIEWS OF LICENSED FILMS

**His Desperate Deed** (Biograph, March 15).—While one may unhesitatingly pronounce this film a failure in its entertainment mission, it is another and much more hazardous task to attribute the blame for this. We suspect, however, that the company accepted the script, seeing possibilities therein for making a conventional Western, with the galloping of horses, etc., to furnish a whirlwind climax and then changed it so completely that nothing of the original good intent remained. The man whose cattle are condemned steals his neighbor's. Then artificiality comes in where, his cattle and horse stolen, the rancher holds up the mail rider, and with the latter's horse fetches a doctor for his sick mother. Thieves, messenger, doctor, sheriff, and the sister of the thief, who also happens to be the rancher's sweetheart, all meet beside the sick bed and matters are adjusted. F.

**Why Billings Was Late** (Hells, March 16).—Cyrus Townsend Brady, the author, will pardon our saying so, but it is a product typical of ministerial thought, by which we mean that it is entirely idealistic and as tiresome a product as we have seen in a long time. The husband is a man who likes to keep his appointments, and his wife is invariably from one hour to several late. Then the former comes down to a special instance where they are invited to a friend's country place, and where the man is distracted by his wife's tardiness, but then his dog slips his leash and by the time it is re-captured he has missed the train on which his wife is waiting outside. Lethargic in its effect except for one scene—where the wife was dressing. F.

**Mr. Jarr and the Lady Reformer** (Vitaphone, March 22).—Not nearly as funny as the first of the series, and yet its flight of fancy not altogether impossible to him. The greatest addition to the cast is the really good-looking Habel Johnson, weighing (this is a guess) about two hundred and ninety pounds. He is to meet the train and be taken by Mr. Jarr, who is on one of his business trips to New York, where little Fatima is to undertake a stage career. A lady reformer on the Pullman at once suspects Mr. Jarr of white-slave tendencies, and that night she and a completely drunken man manage to mix things generally, and in particular, finally Jarr arrives home to the house of his Harlem family. It is the third of the series, and contains a few smiles. F.

**The Lady of Shalott** (Vitaphone, March 26).—Tennyson's poem of this name is the inspiration of the main laughter, but not the entire film by any means. One may recollect where the lady Shalott was waiting away on a flower bedecked barge. The war Tennyson comes into the lives of the two "unappropriated blessings" in when the village schoolmaster calls on the two elderly sisters, who draw lots for him. The older loses, and, inspired by the rhyme which the schoolmaster has read, decks herself as she imagines the lady Shalott and rests in the bottom of the boat waiting for death. Death, however, will not come; instead, the mariner from next door, being inquisitive, decides to investigate. So this modern lady is content after recovering from her cold to accept the mariner, Captain Starboard, and Pinch and Kate Price as the spinster sisters, William Shee and Jay Dwigins as the sailor and schoolmaster, are four excellent character comedians. Some of the scenes are far in value above those usually encountered in one-reel offerings. C. Jay Williams directs and Cecile R. Peterson adapts the scenario. Its message of fun will reach all classes of audiences. F.

**One Lawbreaker** (Lubin, March 19).—That the action may flow smoothly and at times swift actual breaks such as long inserts must be avoided, and also, we imagine, may lapse of time. That this may be the case here, a man is dispossessed without the usual notice, and a lady finds a little girl in the park and adopts her without notifying the police. Otherwise the picture travels the broadest reel which works up to the heart-melting scene at the end entails. It shows the man who is out of work accused of stealing clothes. He begs the judge to be allowed to go back to his child in the park, but the child is gone, so the judge gives him four months for fooling the police. At the end of that time he goes after the judge who convicted him and finds him making love to the lady who adopted his child. The child smoothes out all difficulties as usual. F.

**On the Road to Reno** (Lubin, March 20).—Edwin Ray Coffin has written an entertaining comedy in which Charles W. Little does some very good character acting. A college student, in order to null the wool over his father's eyes and obtain some much needed money, has one of his chums impersonate a woman and when the father is placed in a compromising position, has another one of his friends act the supposed woman's husband. The old gentleman is fooled completely and pays heavily to keep his name clear of scandal. F.

**Two Bold Bad Men** (Essanay, March 25).—A comedy featuring Victor Potel and Harry Todd that has some amusing features and one little bit of originality. Harry Todd conspires with a thief and they agree to share the loot which has been concealed in a trunk. While they are away, however, Victor Potel, the policeman on their trail, discovers the loot and taking it out of the trunk, conceals himself in it. He then goes out behind the barn with the policeman in it and bury it. It looks as if it was all over with the guardian of the law, but he is an ingenious young man and pulling his trusty revolver from his belt through the lid of the trunk until he has shot enough of it away and the thief on top of it to permit him to escape. He then, of course, captures the thieves and marches them off to jail. Victor Potel as the policeman was exceedingly good. F.

**When Dumbieish Saw the Joke** (Vitaphone, March 31).—This startlingly good comedy, written by Paul West and produced and acted by Sidney Drew, deals with what must have been a remarkably funny story, but the sad part about it is that the audience is not permitted to hear it. Dumbieish has difficulty in seeing the humor in a story that seems to convince everyone who hears it, until he attends the funeral of a friend, when he suddenly sees the point and discharges himself with his unseemly laughter. He goes about telling the joke to everyone he meets and is at last arrested for obstructing traffic, but on releasing the joke at the police station is permitted to go. One of the policemen remarks that it is funny enough to raise the dead and Dumbieish, hurrying to the house of his dead friend, tells the joke to the corpse and brings the man back to life. Sidney Drew was most exuberantly funny. F.

**Home Sweet Home** (Hells, March 18).—A picture which takes on into its conditions as this does, seems real. By confidence we mean that a troupe of Hells actors is sent to a desert location, and that here the leading lady meets the admiring cow puncher, who has been postcarding his admiration. This person happens to be Tom Mix, who mixes the various ways of

rough-riding to a finish. Only this time he is assigned to throwing a ball, as in *Our Yodie*. He is informed that "it's a cinch to throw the ball—any actor can do it." Of course, his attempt to be an actor and win the lady's esteem is stopped when he learns of her determination to attend her sick child. The audience likes to go behind the scenes, as it were, and this fifteen minutes' laughing with the Hells actress is enjoyably spent, and finely presented as well. F.

**Seen Through a Make-up** (Edison, March 17).—Billy Crute might have emphasized the point of this split-reel comedy by disguising her good looks more effectively. In advertising for a wife an old man announces that pretty women are not wanted. For the sake of the thing, a young woman responds, and before meeting the man, thinks to make herself sufficiently unattractive by placing a wig on her head and a dab of paint on her nose. Even at that Miss Crute falls short of the stipulation in the advertisement. Some of the farcical incidents toward the close of the picture, on the reel with *The Animated Grouch*, are not bad. D.

**The Punny Soul of Peter Hand** (Hells, March 17).—William F. Wing's dramas are almost invariably distinctive, and if he makes his line drawn meaning clear—as he does here—the result is on a par with the best. Certainly, the plot of this offering is one that nobody else has ever heard of. A vaudeville actor playing the small circuit receives his sudden notice. At the same time a letter from his brother advises him that his mother has become blind and is failing. It asks him to devote some of his meager salary—as judged by his glowing reports of himself—to her support, as the older brother has his family to think of. The son arrives by a freight train, and tells his mother who is in bad health, that he has a wonderful position at the local theater. He secures a place washing dishes, and with it buys her flowers and fruits to cheer her dying days. The mother dies and his task accomplished, after the burial he turns his face towards the city once more. F. J. Grandon staged it, and combined a script of decidedly higher pretensions with careful work on his own part. F.

**The Other Man's Wife** (Vitaphone, March 25).—Based on the Biblical story of the beam and the mote, this well photographed drama has some strong scenes and some very good acting by Florence Dye, although Jane Novak and George Stanley have the feature parts. The Governor of a State seeks relaxation from overwork in a hunting trip in the mountains, where he proceeds to flirt with his guide's wife. The guide becomes jealous and seeing a man in his wife's arms, shoots him, only to find later that it is her father. Later the Governor neglects his wife and in loneliness she seeks consolation in the arms of his secretary, with the result that she is turned out of the house. The mountain woman comes to the capital seeking a pardon for her husband, and discovers in the Governor the man who broke up her home. She obtains the pardon, and the Governor, realizing his cruelty and injustice to his wife, seeks her and they start all over again. It is not quite clear why the guide should be confined in prison when the man he shot recovers. It is only moving picture law that can imprison a person for the intent to commit a crime and not any law that is on the statute books. E.

**Alice of the Lake** (Hells, March 24).—A drama based on the old theme of the girl and her lover plotting to have the young lady marry a wealthy man whom the doctors have only allowed three months to live, waiting for him to die and then having both their love and his fortune. As is usual, the girl falls in love with the wealthy man before the three months have expired, but the picture fails to show whether he dies on schedule time or not. The settings and photography were good and the acting capable. E.

**The Master of His House** (Vitaphone, March 24).—A Billie Quirk and Constance Falkenberg comedy which has some amusing situations and is laughable in spots. A young married couple become involved in marital difficulties because the young wife spends all her time playing bridge instead of looking after the servants and the running of the house. The husband becomes disgusted and discharges all very servants, locks his wife up in the kitchen with a cook book and tells her to cook. After a little rebellion the girl sees the error of her ways and life again becomes one long sweet song. E.

**An Expensive Visit** (Lubin, March 23).—Edwin Ray Coffin has written an entertaining comedy in which Charles W. Little does some very good character acting. A college student, in order to null the wool over his father's eyes and obtain some much needed money, has one of his chums impersonate a woman and when the father is placed in a compromising position, has another one of his friends act the supposed woman's husband. The old gentleman is fooled completely and pays heavily to keep his name clear of scandal. E.

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## REVIEWS OF FEATURE FILMS

**Goalless Day of Rest** (Keystone, March 29).—Sidney Chaplin is featured in this last part comedy, which is made up almost entirely of the special Sidney Chaplin brand of mania, gestures, punches, kicks, and humor. A sitting citizen is reached, however, when he runs an automobile alongside of a charge of dynamite that is being set off, and in the resulting explosion is completely buried underneath several tons of earth.

**The Middle of the Wooden Leg** (May, Nov. April 23).—It is always rather difficult to make a sweeping statement about the film, for no one person may ever see it all. We believe, however, that this detective drama introduces a novelty. T. H. Ince and G. G. Sullivan are credited as the authors. The usual K. K. cast contributes the best efforts. Well presented in every manner, the story relates the finding of a broken pendant chain by a cripple who is arrested for the safe from which the chain (and diamond) was taken was surrounded by marks as though from the stumps of a wooden leg. Barring this chance that a wooden man should have picked it up from the street, it is entirely logical, and this coincidence may, moreover, not occur to a good many. The detective takes her place, as the male in the household, and by clever deduction ascertains that the secretary used a wooden stump to throw suspicion away from himself. The girl arranges a trap in which the secretary, thinking someone is at the hiding-place of his stolen sum, drops, but breaks the mirror whose reflection he has taken as the real thing. This portion of the picture required deft handling and setting.

**The Two Sentences** (American, March 15).—Romance is the theme of this two-part story of love, success, the misuse of power, and finally reparation. A country lawyer whose fiancée refuses to marry him on account of his poverty comes to the city and rapidly mounts the ladder of success, being elected judge of the Criminal Court. The girl marries a wealthy man, who, in a fit of passion, kills another. He is tried before the judge who gives him the maximum sentence, because the girl had accused him to a barren life of loneliness. He is later elected governor, and, realizing the injustice of his act, pardons the girl's husband, and gives her back her happiness.

**The Sons of Toil** (Dominion, April 18).—An interesting story of labor troubles in a coal mine, utilizing all of the incidents of such an event made familiar by newspaper accounts of actual events of this nature, including the strike, the bringing in of strikebreakers, the resulting deaths, and the final calling out of the militia. Naturally there is a love story interpolated to add interest, and the whole is well done and pleasing.

**The Little Band of Gold** (Keystone, March 15).—Time since Ford's starring was last seen with this comedy aggregation, has wrought a wonderful change. Whereas his last picture with the Keystone Company has a good deal of the slapstick to offer, the present tendency is in the direction of facial contortions and ludicrous situations. Sterling, Arbuckle and Normand are the well-known trio. The plot takes them to a full sized theater, actually, in which the camera shows orchestra and gallery crowded, and Sterling is in one of the seats. Arbuckle is in another with a lady, and Sterling's message to the wife and mother-in-law that their husband and son-in-law is a simple wine with a strange woman, brings home in the form of these two furious creatures. Readers will know what we mean in saying that Keystone comedies depend upon how they are done and should not be judged by the fact that their plot is negligible.

**The Hidden City** (Bison-Universal, March 27).—The dash of action and sudden death is, presumably, what a certain class of Universal exhibitors want; and Francis Ford is the director who knows how to produce the desideratum. His fight whether they be between one nationality or another no matter where located, are a matter of relieving to those searching for realism in screen adventure. In addition to which the present offering is noticeable for weird scenic effects. An investigator leaves across the desert, makes his way to a certain hidden city. He arrives not as the investigator, but as the captive of the prince of that municipality, who throws him into a dungeon. A white princess, her reason for being there being granted no explanation, falls in love with him. As this volitional woman Grace Conard is quite effective, as is the bare set in which she tries to carry on her role affair. The prince discovers her passion and determines to sacrifice his rival to the sacred flames. The princess frees the proposed victim, and is herself assigned to the rescue, but arrives a moment after the princess has cast herself into the seething flames. It would seem that with the insistent demand of scenario writers for the "happy" ending, the present ending had gone out of its way to do what is usually not desired. It is well directed.

**A Lesson from the Far East** (Bison-Universal, April 4).—Melodramas may be of different kinds. This, apparently, may be classified as a love melodrama. A rather numerous cast is quickly introduced, and were it not that one is acquainted in a general sort of way with the characters, and may vaguely guess why they have been introduced, confusion would surely result. A missionary in the Far East is played by Ben Wilson. Going home for a vacation, he leaves the Chinese girl behind. She writes occasionally that she is keeping his room well swept, and at the end of the film, he goes back for her. But in the meantime he falls into family complications at home. His father's new wife falls in love with him, the stepmother. The latter, on the other hand, is quite smitten with the sister of his new stepmother, forgetting the Chinese girl, for the nonce. Nothing his in-

situation the scheming woman takes pains to introduce her sister to an artist of some reputation and associations. A little episode in Romania results in the artist's forced marriage to the girl. This leaves the woman friend of the artist unlinked, and likewise the stepmother dissatisfied, for the young minister refuses to listen to her entreaties, even after the other girl is out of the way. Laura J. Libby, or a host of other time novelists, might have written such a story. The principal fault, and with it, however, is in the setting. In China that we have ever read or heard about would have looked like this. More care in the matter would assist the results, for otherwise it was a good product of its time.

**The City of Dreadful Night** (Imp-Universal, April 3).—King Baggot is featured in this two-part picture of English life, which is not as pleasing as some of the other pictures of the same nature in which he has recently appeared. A bored English society man tired of his rapid, loose life seeks adventure and excitement in the slums of London, and becomes involved in an Italian secret society's plan for the punishment of one of its traitorous members. He is arrested and charged with murder, but the real assassin confesses in time to save him from prison. There is a small love interest capably handled by Arline Pretty.

**The Boston Tea Party** (Bison, April 21).—A good two-part historical picture of this well-known event in early American history, featuring Charles King and Arline Pretty. The picture is remarkable in that the majority of the incidents occurred at night, and the result is some exceedingly good filmed film. The story is historically true, and the love story that has been interpolated is pleasing and well acted. Staged under the direction of Eugene Nowland.

**The Forged Testament** (Majestic, March 21).—For its essence this two-reeler reflects portions of old melodrama that will endure to the admirers of this type of deep-eyed villainy. It is, in some ways, the most-looking villain of darkest purpose as played by Charles O'Connor, who works his way into the favor and later the love of the woman very much his senior. In this respect it touches upon another theme, that of unequal aged marriages, but passes rapidly to where his card playing and general dissipation brings on a heart attack to the old lady, and she makes her will in haste. This she closes in a lock, while her husband (think he has prevented her making any will and proceeds to form one himself. What with the way he worked into her favor, and the case of her daughter who still goes to school, a real is thus completed. The daughter is heartbroken at the death of her mother, and readily accepts what he gives her—a pocket—keeping everything else for himself. However, his forgery is discovered, the pocket gives up the real will, and the play ends with his arrest. Cora Drew acted the widow Olga Gray a reporter, and Signe Aasen was right acceptable in the part of the young and good-looking daughter. To those who are able to work up much suspense over this rather farcical ending the story will perhaps amuse. It is nicely staged and photographed.

**Their Hour** (Gold Seal, March 21).—Boss Meredith contributes another scenario to the screen that bears every mark of being original in one or two little twists, and bearing in mind the subject with which it deals—mistaken couples—more than one might ask. In addition to this it is well presented in the fact that it is clear without subtleties. There are instances where delicate action suggested clearly what a frank sub-title might have rendered vulgar. The outdoor scenes are taken in neutral gray settings, altogether, as some one remarked, like a series of gray water colors; a set of scenes that may be a matter of inspiration to other producers despairing over an apparently blank landscape. It shows the woman, forced to go on a long vacation, leaving her husband, who seems most indifferent, and her little girl, with much feeling. He picks her up, and on the identical train, a man, with a cold wife who prefers to spend her vacation alone, leaves for a similar vacation. They meet on one of the best car sets yet seen, and at the junction where they change, spend the spare time in conversing. His picture shows her as an overnight breakdown on an auto ride, and she is forced to leave home; almost compelled him to marry her, though of a different disposition; while she relates the circumstances under which, to relieve the subject poverty of her mother, who was bent with a drunken husband, she married her husband, who was at all times an indifferent mate. Sympathy and similarly bend their souls, and they have about decided to spend their vacation in happiness at last, when the sight of a little girl reminds the mother of her little daughter at home, and she sorrowfully takes the train back to her duty.

**The Bomber Blunder** (Imp-Universal, April 18).—John B. Cramer has written an interesting, exciting three-part story dealing with the numerous attempts to steal a valuable diamond, and showing the clever manner in which the thieves, after successfully stealing the golden image, were detected in their attempt to falsely collect \$100,000 insurance. It means of a frame-up. The mystery is well sustained throughout, and the perpetrators of the nefarious plot are finally brought to book by a very clever bit of detective ability based on pure logic. The story is complicated by a gang of blind men, who are endeavoring to steal the diamond, and there is a mighty good fight in a conservatory, where the image has been concealed in the basin of a fountain, in which the place is effectively wrecked after a noise with rattled tin. A thoroughly exciting story throughout, and the intimacy is added to by the creditable work of Robert Hender, Frances Nelson, and Alvin J. Holubar, although it is not quite clear why the latter felt it incumbent upon himself to laugh every moment he appeared before the camera. Hindoo as a class are not given overmuch to laughter even of the sarcastic kind.

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